Kine WEEKLY

CLOTHING COUPON PROBLEMS

See page 3

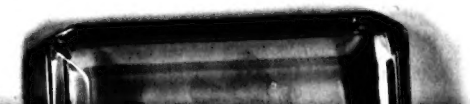
PRODUCTION IS BOOMING!

AND YOU CAN STILL BRING HOME THE BACON WITH

William Powell, Myrna Loy, **LOVE CRAZY.** Greer Garson, Walter Pidgeon, **BLOSSOMS IN THE DUST** (in Technicolor). Robert Taylor, **BILLY THE KID** (in Technicolor). Spencer Tracy, **THE YEARLING** (in Technicolor). Jeanette MacDonald, Brian Aherne, **SMILIN' THROUGH.** Wallace Beery, **BARNACLE BILL.** Mickey Rooney, Judy Garland, Shirley Temple, **BABES ON BROADWAY.**

James Stewart, Judy Garland, Hedy Lamarr, Lana Turner, **ZIEGFELD GIRL.** Joan Crawford, Melvyn Douglas, Conrad Veidt, **A WOMAN'S FACE.** Clark Gable, Rosalind Russell, **UNHOLY PARTNERS.** Eleanor Powell, Ann Sothern, Robert Young, **LADY BE GOOD.** Spencer Tracy, Ingrid Bergman, Lana Turner, **DR. JEKYLL AND MR. HYDE.** The Marx Brothers, **THE BARGAIN BASEMENT**—*all on their way to you*—AND MANY MORE!

IMAGINATION!



WESTERN UNION

(AND ASSOCIATED COMPANY)

FABLE!

ANGLO-AMERICAN TELEGRAPH CO., LD. CANADIAN NATIONAL TELEGRAPHS.

TWENTIETH CENTURY FOX HAVE JUST SHOWN

THE GREATEST BOX OFFICE PROPOSITION

FOR YEARS =

ZANE GREY'S

"WESTERN UNION"

IN TECHNICOLOUR

RELEASE DATE:
JULY 21st

20th CENTURY FOX

. . . AND THE TRADE SAYS:

"GRAND SHOW FOR ALL PATRONS

It has virile action, robust humour, and vivid spectacle in generous measure, and keeps one's interest at tension pitch from intriguing opening to thrilling gun-duel finale. . . . Glorious settings in the finest Technicolor to date. Fine entertainment. . . . Big proposition for showmen . . . memorable film."

—THE CINEMA

"BIG SPECTACLE

. . . Clear box-office appeal in latest Technicolor Hit. . . . 'Western Union' proves once again the undoubted box-office appeal of big outdoor subjects. . . . Spacious outdoor saga. . . . Excellent popular entertainment. . . . Authentic Red Indians, the beautiful desert backgrounds and, above all, the awe-inspiring spectacle of the camp hemmed in by a raging furnace of blazing trees, provide unforgettable moments."

—DAILY FILM RENTER

"CAPITAL OUTDOOR ENTERTAINMENT

for the masses. . . . Full-blooded story . . . spectacular thrills, gripping climax, superb Technicolor photography, intriguing title and box-office cast."

—KINEMATOGRAPH WEEKLY

WAR DAMAGE INSURANCE OF KINEMAS
See page 5

Kinematograph WEEKLY

No. 1781 Thursday, June 5, 1941. Vol. 292

BONUS FOR EDINBURGH EMPLOYEES
See page 12

U.S. FILM MARKET JEOPARDISED

Clothes Rationing Effect on Production

DEMAND FOR CONCESSIONS

THE entry of British films into the United States market is likely to be seriously affected unless concessions are made to producers in regard to the recent rationing of clothes.

IT HAS BEEN OFFICIALLY STATED THAT NO PRIVILEGES WILL BE GRANTED IN RESPECT OF SCREEN PRODUCTIONS, AND THAT ARTISTS WILL HAVE TO USE THEIR OWN COUPONS FOR CLOTHES WORN FOR PROFESSIONAL PURPOSES.

This decision has caused concern to British producers, who point out that ill-dressed pictures from our studios cannot compete with the American product: efforts are being made to obtain modified exemption from the strict application of the rationing order to artistes.

"I can hardly believe it," declared Michael Balcon, Ealing studio chief. "We must get some kind of concession, and I hope producers will continue to ask for it."

Costumiers and studios have many hundreds of costumes in their stock wardrobes, and most periods can be supplied, but it is the principals who will find it impossible to maintain the tradition of new, fashionable wear.

A Board of Trade official, on Monday, stated that there would be no privilege or exemption for stage or screen, which means that actors and actresses must use their own coupons for clothes worn professionally. This means only two changes of frock or suit per annum.

New period dresses also demand actors' coupons. Luckily, most of the new clothes for "The Young Mr. Pitt" at Shepherd's Bush were ordered last week. "We are still wondering about the prospects of getting any new clothes for 'Hi Gang!' at Islington," said Fred Gunn, production manager.

Mr. Balcon pointed out that British fashions were part of Britain's export effort and that as the Government lately sent out a batch of mannequins to America to help this market it was only logical to allow such fashions to be seen in British pictures.

On the other hand, Clive Brook, for many years probably the world's best-tailored star, told the KINE. that it was a hardship, but nothing to what most people cheerfully accepted. "If actors have to turn or dye their suits they may look a little less smart, but they will be faithfully portraying the war time Englishman after all."

Employees' Coupons for Uniforms

The question of kinema staff uniforms has also been raised with the Board of Trade. It is pointed out that such clothing must be regarded as the equivalent of working clothes and consequently must be provided out of the employees' coupons although the firm may, of course, pay for them.

The firm as such will have no coupons.

General Council to Meet at Llandudno

IMPORTANT AGENDA

Llandudno Urban District Council has granted the General Council of the C.E.A. the use of its Council Chamber for next Wednesday's meeting.

The agenda for the meeting includes the situation arising from the operation of the War Damage Act, and a report of the Association's interviews with the Board of Trade on the subject of the inclusion in Part 1 of the Act of what are known as movable fixtures.

As reported in last week's KINE., the Board of Trade has granted a concession under which members of the Association are held to be covered under the Act pending a decision regarding what are movable fixtures.

The reservation of projectionists will also be the subject of a report.

The committee meetings which precede the General Council meeting will be held at Payne's Café, Llandudno.

REGISTRATION OF MIDDLE-AGED MEN

Appeal Procedure

The C.E.A. has received advice from the Ministry of Labour and National Service as to procedure to be followed when an employee of the age of 40 or 41 is notified to transfer to national civil employment.

The communication reads:—

"As explained in my recent communication to you, each case requires to be dealt with on its merits. It is, however, open to employers to make representations to the manager of the Employment Exchange concerned if an employee has been advised that he is regarded as available for other work. In addition, if any manager is directed to transfer to other employment, he has a right of appeal against such transfer to an independent Local Appeal Board."

This information has been circulated by W. R. Fuller, general secretary of the C.E.A., to the branch secretaries of the Association.

FIVE-MINUTE SHORTS

Coming Releases

Ministry of Information five-minute films will be resumed on June 9 with "Winged Messengers," a story of carrier pigeons' employment in war time.

This will be followed on June 16 with "A.T.S.," a pictorial account of the girls in khaki; on June 23 by "Citizens' Advice Bureau," the inquire within upon everything department; on June 30 by "Airwoman," showing how R.A.F. girls help to beat the bombers; and on July 7 by "Night Watch," a review of the activities of Civil Defence.

STAFF WORK IN GAS-MASKS

Employees of the New Picture House, St. Andrews, Fife, set an admirable example to their fellow townsmen in the matter of wearing respirators.

Every Wednesday morning J. Williams, the manager, holds a fire drill, most of the exercises of which are performed by the staff wearing their gas-masks.

FILMS COUNCIL NOMINATIONS

Preservation of Continuity Advocated

Cinematograph Films Council members conclude their term of office at the end of this month, and to ensure continuance of their work without a break the Board of Trade has issued invitations to the organisation represented to nominate or renominate members.

The letter of invitation appears to favour renomination as a means of "preserving continuity."

This may not be possible in all cases, as, for instance, that of Theo Fligelstone, whose Army appointment would in all likelihood prevent his attending meetings.

The C.E.A. had the matter of nominations on its General Council agenda yesterday; the K.R.S. will decide the question of its nominees at its meeting to-day.

LIVERPOOL KINEMA CENTRE

Only One Hall Open

Work on carrying out repairs at the Futurist, Lime Street, Liverpool, which, along with two other kinemas in the same street, sustained war damage, more than a month ago, is being hurried forward. The reopening date of the Futurist will be announced shortly. The Forum (A.B.C.) is the only one of the four kinemas in Lime Street, Liverpool, now open.

MURRAY SILVERSTONE

THE LABORATORY BONUS CLAIM

Arbitration Tribunal Award

The award of the National Arbitration Tribunal on the claims of the A.C.T. for a cost-of-living bonus to laboratory employees within the scope of the agreement of February 16, 1939, between the Film Production Employers' Federation and the A.C.T. was announced over the week-end.

The claim for an increase of the cost-of-living bonus to 9s. per week for employees over 21 years of age and 4s. 6d. to those under that age has been granted.

The Tribunal directs that such bonus be operated and applied, except as regards the date of operation, under the same conditions as the cost-of-living bonus provided by the agreement dated June 12, 1940, between the British Film Production Association and the Association of Cine-Technicians.

This agreement referred to is to be regarded as extant in all respects subject to the substitution of the amounts of 9s. and 4s. 6d. for the amounts of 5s. and 2s. 6d. in Clause 2, and the substitution of the amounts of £3 14s. 6d. and £3 19s. for the amounts of £3 12s. 6d. and £3 15s. in Clause 4 (*b*).

The award shall have effect as from the beginning of the first full pay period following May 28, 1941, the date of the award.

The case for the laboratory, printing and processing companies was presented by W. J. Gell, S. F. Ditcham, Randall Terraneau, W. Harcourt, — Kinsman, and other representatives of the companies concerned, which were Denham, Jones, Ltd., General Film Distributors, George Humphries and Co., Kay Film Printing Co., Ltd., J. H. Martin, Ltd., Olympic Kine. Labs., and Pathe Pictures, Ltd.

Silverstone as U.A. Producer

FAR-REACHING STOCK CHANGES

A. W. Kelly Now General Manager

AN IMPORTANT change in the stock-holding scheme of United Artists Corporation is seen arising from the resignation of Murray Silverstone from the position of General Manager to enter production.

This change will probably place Silverstone in possession of the former Goldwyn and Fairbanks stock, according to a cable from the KINE. New York correspondent. His association with Mary Pickford and an "unnamed producer"—possibly Capra—is seen as a powerful producing unit which will take the place in the Corporation rendered vacant by the secession of Sam Goldwyn.

A cable to the London office of United Artists read as follows:—

Miss Mary Pickford to-day announced that at a meeting of the stockholders of United Artists Corporation the request of Murray Silverstone, general manager in charge of worldwide operations, to be relieved of his contract was granted effective upon the appointment of his successor in order to enable him to carry out his desire of forming a company for the production of important motion pictures to be distributed by United Artists Corporation.

Mr. Silverstone added that Miss Mary Pickford would be interested in and identified with his new producing company which will have associated with it one of the Industry's foremost producers.

It was announced on Tuesday that Arthur Kelly, formerly in charge of the Foreign Department, had been appointed Mr. Silverstone's successor.

BEVIN ON THE FENCE

Reservation of Projectionists

The approach made by the President of the C.E.A., Lt.-Col. S. K. Lewis, to the Minister of Labour which has followed upon representation made by the exhibitors' association to Ministry officials, has been acknowledged by a letter from Ernest Bevin's private secretary as follows:—

Mr. Bevin desires me to say that he is fully aware of the importance of clarifying the position of kinema projectionists under the Schedule of Reserved Occupations at the earliest possible date, but he is anxious to give full consideration to the facts of the position and to the representations which have been made to him by the representative bodies interested in this matter. As soon as a decision has been reached he will arrange for your association to be notified of it.

(Signed) *ANN STOCKS,*
Private Secretary.

DOUBLE-FEATURE POLICY CRITICISED

Comments at S. and E. Lancs Meeting

At the meeting of the South and East Lancashire branch, held at Bury last week, ARTHUR PEEL criticised the persistence with which certain theatres presented double-feature programmes.

These not only became a competitive factor, but quickly exhausted the films available. He suggested it would be in the interests of the Trade if the circuits would reconsider their policies on this point. It took nearly four hours to see one show through.

Chairman J. MATHER, whilst sympathetically disposed to this suggestion, felt that this was hardly a matter on which the branch could take the initiative. Perhaps the circumstances would be met by the circuit representatives noting what had been said.

"Is not this a case of the kettle calling the pot black?" exclaimed W. EASTAWAY SMITH. There were several independent theatres which put on two big pictures.

However, the independents returned to the attack and pointed out that their objection was to the inclusion in programmes of two big new films, whilst they had to content themselves with one new film and a re-issue. There was no justification for double-feature programmes in times like the present.

J. J. MCCRACKEN thought that unless the exhibitors put their house in order there was a danger when the Government might interest itself. If double features were abolished there would be no need to squeal about shortage of product. This was a very important question which ought to receive more attention from the Association than it had up to now received.

W. LLOYD (Oldham) asked about several charges on talkie equipment, whether these were now governed by contract and whether it was in order for increases to be levied. Chairman MATHER replied that everything depended on the contract which the exhibitor had signed. Each case would have to be considered on its merits.

World Events ON BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southerwood, Rand, London.

Editor: S. G. Raymont.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

THE PRODUCER IN HANDCUFFS

WE might as well be under a dictatorship, say the people who do not find it easy to comply with the laws and orders imposed upon them in the natural course of our struggle. Of course, if we look frankly at the facts, we are. It is the only possible condition that enables the nation to be organised in the present circumstances.

There are, of course, vast differences between dictatorships, and it is worth remembering what has been done already in the matter of alleviation, with an eye to what may be necessary in other and newer difficulties.

Reservation of labour in the Industry, for example. The position of a business whose key-men are all called up for active service does not bear thinking about, and that is one of the things we have to face. But at least we can exercise our right to present a statement of our critical straits, and we can be sure our case will be considered.

Quite possibly it has never been appreciated in official circles that the calling up of a relatively small number of trained technicians could have an effect which would be disastrous to a whole trade—a trade, moreover, which is fulfilling a valuable national function.

Rigid dictatorship would take no heed of the effect which would follow the execution of an order, and the hope that we may find the claim upon our manpower treated with a certain discretion is proof that there is still in this country such a thing as an appeal to reason.

Now that we are face to face with another scheme which aims at reducing the purchase of unnecessary clothing, it is important to study our Industry's reasonable needs from this angle also.

When people awoke to the fact that they were only entitled to buy a certain limited quantity, we came to the conclusion that if we were on a good deal shorter commons than they had expected, at least we were all in the same boat, and that we should no doubt be able to get through somehow.

Personal clothing offers an obvious opportunity to check waste. Ours, however, happens to be an industry which demands quite a lot of professional costumes, the purchase of which can in no circumstances be regarded as a matter for the individual, and the question must arise as to the issue of coupons to corporations who have to dress their employees.

These employees may be doormen and usherettes, or they may be actors and actresses. In the latter case, especially, we can see nothing but dismay unless there is a certain latitude, for the cast of a film in production has always been a problem for the dress department.

Maybe a proportion of pictures can be presented in everyday clothes, but in none of them can the most economical of directors cater for the new order of things. Even if he only thinks of home circulation for his production, his handicap would be crippling, while the man who aimed at a picture of sufficient style to be distributed overseas is beaten before he starts.

Shackled like this, the hope of anything like effective British production, already suffering from blows in other directions is without hope. If there is any reasonable expectation of finding a way through or over what looks like a brick wall, we must know about it quickly, or it will be too late.

Long Shots

ARTHUR KELLY AT THE TOP—HUGH WALPOLE'S SCREEN WORK—WHIT-TIDE BUSINESS—TRADE-SHOW ECONOMY—NAMING WARNER SPITFIRES —VESTIBULES AND VEGETABLES

WHEN Teddy Carr imparted to me the news of Murray Silverstone's resignation as general manager of U.A. in his office last week, I suggested Arthur Kelly as a likely successor. But Teddy was cautious. "Your guess is as good as mine," he said.

NOW the appointment is announced, and Arthur Kelly's friends in this country will be the first to wish him well. He has gone quietly on in his persevering manner, never hogging any of the limelight, but proving himself by steady useful work a worthy successor to Murray.

LATER, when I was talking to Teddy about the appointment of Arthur Kelly as Murray Silverstone's successor, he mentioned his own trip to the States. He leaves next Tuesday, and as his co-managing director, George Archibald, is on his way home, they hope to meet in Lisbon. George, having been the man on the spot, will have some interesting details to confide in his colleague.

NOBODY has yet been in a position to throw much light on the causes of Silverstone's decision—in fact, all who knew him at all well regarded his abilities as executive and negotiator ideally fitted for the business leadership of United Artists. But he is not the man to take up any work unless he knows he can make a success of it. And we all appreciate Mary Pickford's shrewd brain.

ARTHUR W. KELLY—born and educated in London, by the way—has been a regular visitor here as chief of foreign distribution. Now he has the world as his domain, with the good wishes of all. He has been in the show business all his life, but at one period a record of his experiences strikes a note that is familiar in our ears to-day, for he served in the Tank Corps.

THE late Sir Hugh Walpole, probably the most eminent Englishman of letters to write scripts in Hollywood, had the typical experience of highly-paid inactivity for six months, and became an eloquent but genial plugger of more serious treatment of writers in the studio.

ALL the same, his adaptation of "David Copperfield" was the most skilful job of its kind ever brought off, and his hand in "Little Lord Fauntleroy" and "Romeo and Juliet" was valuable. But for their bulk, his own novels might have been as successful on the screen.

THERE was a gala evening down at Welling last Saturday, when Deborah Kerr, Joyce Howard, and Geoffrey Hibbert made a personal appearance at the Embassy Ballroom, in aid of the War Weapons Week. It was a double event, for they also attended the local Odeon, after the final performance, and appealed to the audience (who gave them a great reception) to buy autographed copies of stills, taken during the broadcast of an excerpt from "Love on The Dole" in Picture Reporter.

AT the Embassy, the stars auctioned autographed copies of Walter Greenwood's book, scripts of the broadcast and 200 photographs, raising a total of over £200 for the war effort. The local War Weapons Queen presented bouquets to Deborah Kerr and Joyce Howard, but they tell me the high spot of the evening was the impromptu entertainment provided by the stars, after the show, at the supper presided over by the Mayor and Mayoress.

AS a war economy measure, many renters are now Trade showing their pictures, both supers and programmers, in private theatres. The move is in the main, a wise one, but the economy rule is only effective when mailing lists are ruthlessly purged of dead-heads. Twentieth Century-Fox, for instance, not only eliminate the passengers, but give exhibitors alternative showing times. Foresight and economy enable their pictures to be seen at exhibitors' own convenience—and in comfort.

ON the other hand, many other firms have adopted a penny wise and pound foolish policy. In other words, they are showing their pictures in private theatres, but have made no attempt to curb the attendance. We could, of course, name some offending private theatres where a clear view, let alone a comfortable seat, is an impossibility, but we will refrain from further criticism. False economists might take the hint. By the way, the 10.30 and 2.30 times have worked very well; why not stabilise them?

WHIT-MONDAY was a real kinema holiday. With competing attractions cut down to a minimum, and no temptation to spend time out of doors on a sunless, cold day, the kinema came well into its own. It was cosy inside, and with good fare on the screen, many welcomed the opportunities to indulge in the comfort of the auditorium.

ARTHUR KELLY, named as successor to Murray Silverstone in charge of U.A. in U.S.

ARRANGEMENTS for the distribution of films for Sunday shows in Manchester seem to be now working very smoothly. Most of the city picture theatres make Sunday the normal change day for the week's film programme. Suburban theatres, which have been in the habit of presenting a bi-weekly change, seem to prefer to book a special film, or selection of films, for the Sunday.

GEORGE FORMBY has as strong attraction for the people inside the business as he has for the general public, and that means a lot. He is doing a series of single appearances for the benefit of our blitzed towns, and several of the Oscar Deutsch halls have already offered co-operation in this generous effort—for George, if he preferred to be self-seeking, could spend this time very profitably to himself.

BUT he is not like that, and one is not surprised that a very big gathering met to celebrate his gesture. Apart from all Fleet Street, we had most of the renting chiefs and the leading officers of the C.E.A. to wish him success. Need I say that the most modest and retiring man there was George himself.

SOUTH and East Lancs C.E.A. has quickly adapted itself to the idea of going on "circuit." The meeting last week at Bury was the first to be held outside Manchester, and its opening to the Trade press marked another new feature.

DIRECTORS of the Art Picture Theatre entertained the committee and a number of guests—renters, representatives of the major circuits, exhibitors, representatives of equipment firms—to a luncheon, served in the cafe of the Art. Tom Lewis, the general manager, made the arrangements.

THE Mayor of Bury, Coun. A. Crawshaw, was among the guests. His connection with the Trade goes back 28 years, when he with the accountant of the Bury Cinematograph Committee, which he recalled as a very happy little body—one of the happiest companies in the kinematograph Trade.

SO successful was the innovation of a luncheon that Wally Baker, general manager of the Empress, Heaton Norris, promised to do the honours at the next executive meeting. The committee have gratefully accepted the invitation of Mr. and Mrs. Baker to be their guests on Wednesday, June 18, when they will provide a luncheon before the business meeting.

IN years that are past, when the tomato was more favourably regarded as a political retort or as a sign of disapproval, the cultivation of the lycopersicum esculentium in the vestibule of a kinema might be regarded as an incautious experiment. Manager Last, of the Regal, West Hartlepool, has taken the risk by planting tomato plants in stone jars in his entrance hall.

IT is to be hoped that there are no budding St. John Ervines among the Regal's patrons; it will be remembered that this very successful dramatist and critic once advocated throwing tomatoes at the screen when a film was unworthy. Before the Regal's fruit ripens, Manager Last would be wise to remove his sensitive plants.

IN graphic words, the pilot of the now famous Catalina flying boat tells in the current British Movietone News of the flight of the *Bismarck* in the thrilling hunt for that German battleship. Of amazing interest, too, are pictures in this reel of Gibraltar's defences. It is evident from these scenes showing the constant improving and extension of the rock's fortifications, preparation of above-ground defence positions, Gibraltar's big guns, that this fortress town is ready for whatever may come.

LOVE that laughs at the locksmith, smiles benignly on the photographer. Or so it would appear from a story of a marriage which took place at Bolton, when a kinema cashier was wedded to a R.A.F. man to whom she had only been a photograph up to a week before the wedding.

THE R.A.F. corporal bridegroom from the Channel Islands saw and fell in love with Miss Gladys Aspinall, the kinema cashier, through seeing her in a group picture taken at Blackpool. Correspondence followed, a telephone call and two brief meetings preceded the happy day.

WITH drama of the tensest kind being enacted above our heads and around our shores, those producing units responsible for the film of actual happenings, which sometimes are disguised under the title documentary, have a subject frequently far more thrilling than that which forms the basis of an "entertainment" film emanating from Hollywood.

A GOOD example of this is "Merchant Seamen," shown to the Press last week. It is just a cross section of the life lived and the perils endured by those who go down to the seas in ships in this dangerous time, and full of thrills. Sidney Bernstein and Jack Beddington, of the Ministry of Information, whom I met there, seemed to be regarding the film with great favour, as carrying out the sort of work upon which the Films Department has concentrated.

THERE were lessons, too, to be learned regarding treatment of the subject which might be studied by many a producer committed in making propaganda films. Actors and material were deftly handled to make an appeal of high intensity.

TWO Spitfires, purchased by Warner Bros. out of America's proceeds of "Britain Can Take It" and "Christmas Under Fire," have been named by Harry Warner "President Roosevelt" and "Cordell Hull." Max Milder, managing director of Warner Bros., who was asked by the Ministry of Aircraft Production to give names to the planes, asked Harry Warner to do so, with the result that the names of the President and his right-hand man were chosen.

PROBABLY few readers appreciate the real value of their regular source of information until they find themselves cut off from it. I have just had a letter from a friend now in the Forces, who tells me he has to "back-read" the KINE. in a library on the few occasions he can get away from his duties.

AS there is no kinema within range to keep him in touch with his profession, he throws out the suggestion that some readers who do not file the KINE. might send him on copies after they have been read. I feel sure somebody would do this. His address is: Sapper T. Darlington. 2008207; c/o R.E. Officers' Mess, The Rectory, Weston-on-Trent, nr. Derby.

THE STROLLER.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Daily

***EDWARD ALPERSON** is named General Manager of RKO-Radio theatres; Max Fellerman heads the buying and booking of the New York houses.*

***TWELVE THOUSAND** theatres are expected to enrol in the industry defence activities.*

***THEATRE RECEIPTS** throughout the country show a serious decline in recent weeks for various reasons—war jitters, news broadcast competition, defence work leaving little leisure, increased working and earnings used for expensive entertainment, etc.*

***TWENTIETH CENTURY-FOX** sales meeting will be in New York on July 9 when the company will announce its first groups of films under the decree of five block requirement.*

***ORGANISATION OF THE** nation's theatre concrete aid to defence programme is now being planned.*

***THE REFUNDING** of Keith Albee Orpheum and B.F. Keith, originally $9,000,000, has been reduced to $8,000,000, and a plan of reorganisation to be put to stockholders' vote on June 12 permits consolidation of subsidiaries with parent RKO.*

Close-Ups

By

Screencomber

FEUD SITUATION FLUID

IAN COSTER, in the *Evening Standard*, has been expressing surprise that the K.R.S.-C.E.A. feud appears to be over. He got this impression at a cocktail party held for the Press by George Formby. Ian may have thought the K.R.S. and C.E.A. members were fraternising, but he hardly does justice to the organising ability of Ben Henry, who arranged the show.

Perhaps Ian was unaware that the rival parties were frisked before they were allowed to enter the room. Bill Gell's black jack and knuckle dusters were confiscated, while Maxie Thorpe had to give up his tommy gun and a bit of lead piping which he couldn't satisfactorily explain.

Lt.-Col. Lewis's excuse that they were for Home Guard use failed to save a case of Molotov cocktails which he was trying to smuggle in disguised as champagne. As an added precaution Ben courteously supplied the rival gangsters with bullet-proof vests just in case an argument broke out during the party, and waiters removed all knives, as well as tables and other heavy objects as the guests arrived.

A chemist analysed all drinks for traces of arsenic, and a poison taster, with a certificate showing that he had swallowed a pint of our local wallop without ill-effect tasted the snacks.

Despite these precautions it was noticed that none of the guests turned their backs on each other, and so the party went off without the balloon going up. As the guests left there was a little firing and scuffling outside, but the rat-tat-tat of the tommy guns was drowned by the sound of "Dear Old Pals." This may have caused Ian to imagine the feud was over.

TITLE CHANGE

"AFTER a great deal of thought," a London paper states, "Ted Black, film producer, and Francis J. Harley, head of 20th Century-Fox, over here, have decided to change the title of the Robert Donat film from 'Pitt the Younger' to 'The Young Mr. Pitt.'"

To save both Mr. Black and Mr. Harley further headaches, in case they again decide to change the title, here are some further suggestions: "Pitt Minor," "Son of Pitt," "Young Pitt," "Mr. Pitt's Young," "Mr. Young's Pitt," . . . and so on until nobody knows who t'hell the pit belongs to anyhow, so we make it a mystery story and call it "Charley Chan and the Pit Mystery."

REVIEW SECTION

A TRADE show invitation, purporting to quote the *Hollywood Reporter* review of a new super, says: "Their co-starring reappearance offers names to conjecture with. . . ."

Such frankness is well worthy of emulation, so here you have it. "'What Happened to Fannie' is a mystery story that keeps you questioning and in doubt to the end, in fact, it is one of the most questionable and dubious stories we remember.

"Acting is of such a high standard that criticism would be unjustified, for the acting is one of the most unjustifiable things in the film. The cast contains a host of reputed stars. Adolph Sturke gives a reprehensible performance as the villain, while Marjorie Stumps is pathetic in the rôle of the heroine. Montague Monockle gives his customary stolid, granite-like interpretation of the he-man hero.

"The direction has been handled with such commendable restraint that we only trust the director will be restrained on all future occasions. Technically, the picture is beneath reproach. There is a happy blending of drama and comedy, half dramatic and half-witted. The comedy is excruciating and the pathos painful. Altogether an excruciatingly painful offering, and a picture to conjugal with."

TURNING ON THE EAT

"KORDA must think I'm starving," writes a Sunday paper critic. And this because he received a parcel from Hollywood containing butter, tea, sugar, coffee, bacon, ham, onion soup extract, chocolates, figs, dates and prunes.

"I feel grateful to my friend Korda for this luxury gift," he continues. "But I feel resentment for our propaganda people for letting Hollywood think that I am so hungry that I need such a parcel of food. . . ."

In order to open Hollywood's eyes, why don't our propaganda people arrange for a deputation from Hollywood's British colony to send over a complete food ship and deliver the parcels personally?

ASSISTANT DIRECTORS' NOTE

Even if you forget to say "Yes,"
Always address
That blister
As Mister.

A sketch of Wallace Beery in the title role of TWO-GUN CUPID, forthcoming M-G-M picture

Screen Aid to Post War Reconstruction

1940 COUNCIL PLANS FILM POLICY

PLANNING and reconstruction is the special mission of the 1940 Council, and this body of which Lord Balfour of Burleigh is the Chairman has just set up a Film Committee, as the most effective means of publicising its aims.

The 1940 Council was formed last year with a view to promoting the planning of social environment on a national scale. The Council consists of a group of experts on planning and related subjects. Its main object is to make the need for planning widely known, and to secure an informed public opinion on this matter.

The damage done to our towns has increased public interest in planning and reconstruction, and there is a great demand for information on these subjects.

The 1940 Council believes that one of the most effective methods of bringing information to the public is by means of films. To this end, it has promoted a Film Committee consisting of the following members—

Dr. Julian S. Huxley, F.R.S., *Chairman*. Ritchie Calder, E. J. Carter, A.R.I.B.A., L. F. Easterbrook, E. J. Osborn, A. D. K. Owen, Basil Ward, A.R.I.B.A., W. E. Williams, Basil Wright.

The objects of the 1940 Council Film Committee will be:—

1. To stimulate the production of films by Government Departments and other bodies in order to make known the available resources of science, social research and architecture for planning and reconstruction.

2. To make available to the sponsors of such films and to the production companies commissioned to produce them its expert technical advice and its access to necessary contacts.

3. By these means to assist in the coordination and guidance of the themes, subjects and purposes of any films dealing with education for planning and reconstruction and allied subjects.

The 1940 Council Film Committee is in close touch with the Ministry of Information, and will be glad to know of organisations considering the production of or requiring films of this nature.

BRISTOL WANTS TO KNOW

Kinema Machinery and Plant

In accordance with the decision made at the last meeting of the Bristol branch to send a list of the contents of a kinema to head office and ask whether the various items should be insured under Part 1 or Part 2 of the War Damage Act, the following list was sent:—

Ash trays, electric light fittings, projectors (not leased), rectifiers, arc lamps, curtain, motor, house telephones, category boards, vacuum plant, carbons, screen, piano, cleaning apparatus, exit lamps, faders, colour lighting, sound apparatus (not leased), motor generator, film storage cabinet, fire shutters, boilers and radiators, emergency lighting batteries, speakers, fire equipment, seating, and lavatory equipment.

In reply to this Head Office recommended that exhibitors should obtain a copy of "The Plant and Machinery (Valuation for Rating) Order, 1927—Statutory Rules and Orders, 1927, No. 480," in which is set out the schedule of the machinery and plant deemed to be part of the hereditament.

The opinion was expressed that many of the items in the list were movable fixtures, and exhibitors were advised, if they had any doubt about their movable fixtures, in order to cover themselves to insure them accordingly.

The Carlton, Islington, which was closed last October on account of a gatecrashing German, was reopened on Monday, May 26.

Kinema Assessments and War Damage Insurance

S. AND E. LANCS VIEWS

Exhibitor Responsibilities

USEFUL guidance on how best exhibitors should cover themselves under the War Damage Act is provided by the South and East Lancashire branch, the committee of which attempted a definition of the term "movable goods and chattels" (Part II).

When attention was directed to the report by Norman Hart on the terms and implications of the War Damage Act, Secretary C. LITTLER said that he had drafted a letter which he had asked members of the committee to deliver to their local rating surveyors.

CHAIRMAN JOHN MATHER pointed out that the insurance premiums for war damage could not be charged against revenue; they must be debited against capital account. Furniture, carpets, curtains, etc., should be insured separately from the building.

Enquiries were being still pursued as to the manner in which theatres were assessed. Some replies had been already received. One authority replied that there was no obligation on them to disclose how the rating assessments were arrived at.

Should Receipts be Taken Into Account?

J. J. MCCRACKEN, who had been in communication with various rating valuers, questioned whether there was any legal authority which authorised them to take receipts or profits into account when fixing assessments. Basically, rateable value was related to the rent that the property would command.

ARTHUR PEEL mentioned that one authority had informed him that the assessment of a kinema was influenced by the position of the building, type of building, number of seats, prices of seats and probable receipts and expenditure.

Mortgagees and Tenants

"The size of a building must enter into renting value," commented J. J. MCCRACKEN. Mr. Hart appeared to have left out of account the question of mortgagees and tenants under leases—important matters that ought to have been embraced in his report. He understood the beneficial owner could recover some of the insurance costs from the man to whom he had leased his premises; it depended on the proportion of the mortgage to the value of the building.

It would be useful if a circular was compiled lucidly setting out the facts so that proprietors would know what they had to insure and how much they could get from tenant occupiers.

A reminder was given by J. MATHER that if a person mistakenly paid excess premiums he could make a claim for repayment, but the cash adjustment would not be made until after the war. It seemed that the majority of rating authorities did give too much attention to the extent of seating capacity for the purpose of Part I. of the Act. If members wished to feel safe, they should insure furniture, carpets, etc., under Part II.

He suggested that a letter should go out to members stating clearly and explicitly what in the committee's opinion come within the scope of Part I. and Part II. respectively.

Part I. and Part II. Classifications

During subsequent discussion the following classifications were arrived at:—

Part I.—Building, gas or oil engine, heating system, radiators, cleaning installation, ventilation plant, electrical gear (but not fittings and lamp shades), fans, switchgear, switchboard, generator and rectifier, etc.

Part II.—Seats, carpets, curtains, electrical fittings, unit organ, projectors, talking picture apparatus (if bought outright), office furniture, café and shop equipment, consumable stores, loose fixtures, etc.

It was unanimously decided to send out a circular to members outlining this information.

Mr. McCracken added that he hoped Norman Hart would deal with the question of leased properties and the position as it affected mortgagors and mortgagees.

Talkie Equipment

Next, the important point was raised by J. MATHER of talking equipment on hire. The company might have taken out an insurance of very small value, say, for the sake of argument, £5. At the end of the war this £5 would be payable, but that amount would not compensate the exhibitor for the loss or damage to the equipment; there was no obligation on the company to offer a replacement set. It might be possible for the exhibitor to insure the set himself in order to provide for its replacement.

"Just Wishful Thinking"

Another opinion was that the present-day value of the set should be computed, and deductions made for the years it had been in service. That would be a fairer method of computation.

"That is just wishful thinking," retorted the CHAIRMAN. The Government would take into consideration, cost, less depreciation, over a number of years.

EYE-FULL NO LONGER

Futurist as Community Feeding Centre

There is a possibility of the Futurist, John Bright Street, temporarily closed following damage in one of the earlier blitzes on Birmingham, becoming a community feeding centre.

In its report to the last meeting of the City Council the Air Raid Precautions Committee stated that it had under consideration a scheme for the establishment of such a centre at the Futurist on the cafeteria system.

FILMS FOR THE TROOPS

Over 2,000 Shows Last Month

Over 2,000 performances of recreational films were given to the troops last month on War Department projectors, according to a statement issued from the War Office this week.

Owing to the difficulty of obtaining supplies the delivery of the 35-mm. mobile kinemas has been slow, the memorandum states. As a temporary measure, 50 mobile 16-mm. projectors with civilian operators were hired. The latter are being replaced as the former are delivered. The programme of 16-mm. projectors is proceeding satisfactorily.

The performances mentioned above do not include those being arranged through N.A.A.F.I., which secured some months ago a number of both 35-mm. and 16-mm. projectors.

Training and Recreational

In addition to providing entertainment films, the War Office has also the task of producing and supplying films for training the Army. The majority of these films are made by the Trade with expert military advice and the remainder produced directly within the Army. Over 60 new films have been put into production or approved this year. Army training by instructional films is proceeding on a large and expanding scale.

The War Office, with the assistance of the Government Cinematograph Adviser (Hughes Roberts, M.V.O.) and Capt. Paul Kimberley, O.B.E., recently appointed Honorary Technical Adviser to the War Office, is now engaged on revising and completing the organisation for dealing with every aspect of kinematography which concerns the Army, including production, distribution, maintenance of films and equipment, and exhibition. Kinema and entertainment officers have been posted to the H.Q. of each military command and area whose duties include the supervision, the distribution of films and routeing the mobile and portable kinema units.

For Detachments

Special attention is paid to small detachments and isolated sites for which purpose all the 35-mm. and some of the 16-mm. projectors are to be equipped with generators. It is proposed to establish film libraries of both training and recreational films at suitable places in each Command with equipment and staff for film maintenance. A review is proceeding in order to ensure completely smooth working of this side of Army film activities. In short, from the members of the Army Council to the last-joined recruit, the Army is in a fair way to become film-minded.

EMERGENCY FILM DELIVERIES

NORTH-WESTERN C.E.A. ARRANGEMENTS

A largely attended meeting of representatives of renting firms and a committee of the North Western branch last Wednesday discussed the question of film transport consequent upon the removal of renting firms to the outskirts and suburbs of the city.

It was agreed that, until further notice, films will be received and delivered at the city depôts of the renters. In the case of M-G-M, however, these arrangements only apply to Liverpool and Birkenhead kinemas.

Managers were asked in a notice issued by G. Dudley West, the secretary, particularly to impress upon their operators that if by any chance a film renter's depôt is destroyed by enemy action films must be delivered to the nearest renter's office. Further, particular stress is laid upon the need for returning films at the earliest possible moment.

WAR DAMAGE

Insurance Expert at Cardiff Meeting

C. A. Cam presided at a special meeting of the South Wales and Monmouthshire branch of the C.E.A. held at the Park Hotel, Cardiff, to consider points arising in connection with the War Damage Act.

The opinion expressed by Norman Hart, solicitor to the Association, contained in a circular to the branches, was fully discussed at the meeting, which was also attended by W. C. Thomas, of the Cardiff Insurance Institute, in the unavoidable absence of the Institute president (A. L. Hind Thomson).

Mr. Thomas answered a number of questions on the subject, for which he was thanked.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JUNE 5 AND WED., JUNE 11

Thursday

That Night in Rio (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Alice Faye, Don Ameche, Carmen Miranda, S. Z. Sakall, J. Carroll Naish, Curt Bois. **Director:** Irving Cummings.

"That Night in Rio" stars three of the screen's biggest musical names, is photographed in glorious Technicolor, and packed with songs, romance, glamorous night life, laughter and Brazilian beauties.

The fascinating story is packed with intriguing situations and hilarious marital mix-ups. It tells of a wife who pretended she couldn't distinguish between the love-making of her own husband and his American double, and then actually was so befuddled one night by both her husband and his double that she wasn't sure with which one she had spent the evening. And to that piquant story have been added five tantalising South American song hits written by Mack Gordon and Harry Warren.

Irving Cummings, veteran Hollywood director with scores of smash box-office hits to his credit, has turned out the perfect screen entertainment for to-day.

Meet the Chump (*General Films*)

G.F.D Private Theatre 11 a.m.

Cast: Hugh Herbert, Lewis Howard, Jeanne Kelly, Anne Nagel, Kathryn Adams, Shemp Howard, Richard Lane, Andrew Tombes, Hobart Cavanaugh. **Director:** Edward Cline.

Dithery Hugh Herbert is in his element in Universal's "Meet the Chump." This hilarious fast-moving comedy gives him and the rest of the talented cast almost unlimited opportunities for raising laughs.

Herbert is cast as a guardian of a ten million dollar estate left by legacy to his nephew (Lewis Howard). Understandable complications develop when Herbert realises that he has actually spent half the legacy already on weird philantrophic enterprises and Howard is on the verge of qualifying to take possession of the money by fulfilling the terms of the will.

Frenzied evasions and stratagems are evolved by Herbert to get himself out of the difficulty, resulting in many hilarious scenes and humorous incidents.

Lady Hamilton (*United Artists*)

Phoenix Theatre. 2.30 p.m.

Cast: Vivien Leigh, Laurence Olivier, Alan Mowbray, Sara Allgood, Gladys Cooper, Henry Wilcoxon, Heather Angel, Halliwell Hobbes. **Director:** Alexander Korka.

In "Lady Hamilton" Alexander Korda has brought to the screen, in a production of rare splendour, one of the few love stories in all history that has kept its deep and enduring fascination. When Lady Hamilton (Vivien Leigh) meets Nelson (Laurence Olivier) for the first time she is already married to Sir William Hamilton (Alan Mowbray), British Minister in Naples. She uses her influence to obtain for the young captain 20,000 Italian soldiers to bottle up Napoleon's fleet at Toulon. It is years before Lady Hamilton and Captain Nelson meet again. She is shocked to see that he has lost an arm and an eye in battle, but the bond between them becomes stronger, before he sails away for the Nile and the great campaign in Egypt, after the consummation of which he sails to Naples, where revolution has broken out, and saves the King and Queen. Nelson is ordered to London, where attempts are made to relieve him of his command. A serious situation however develops in Denmark and Nelson is despatched to deal with it. Meanwhile Sir William dies, leaving Emma penniless.

Nelson returns from Denmark, and with Emma retires to the country, where they plan a life together untroubled by wars or gossip. Their plans are destroyed when Nelson is prevailed upon to return to his command. At Trafalgar Nelson is killed. Emma, at home, is conscious of what has happened. Alone, she faces the future secure in the knowledge that Nelson's glorious deeds will live for ever in the hearts of the world.

Friday

Give Us Wings (*General Films*)

G.F.D. Private Theatre 11 a.m.

Cast: Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsley, Bobby Jordan, Wallace Ford, Anne Gwynne, Victor Jory, Shemp Howard. **Director:** Charles Lamont.

One of the most dangerous branches of civil aviation—aerial "crop-dusting"—is the background for the latest vehicle of the Dead End Kids' Universal "Give Us Wings."

The boys are cast as young air mechanics whose greatest ambition is to become pilots. They are offered jobs as "crop-dusting" pilots by crooked Victor Jory, which they eagerly accept, although Jory breaks every aviation regulation by using ancient planes on this hazardous job.

Developments follow fast when one of the boys is killed in a plane crash, and ultimately the boys are able to bring Jory to justice, aided by Wallace Ford and Anne Gwynne.

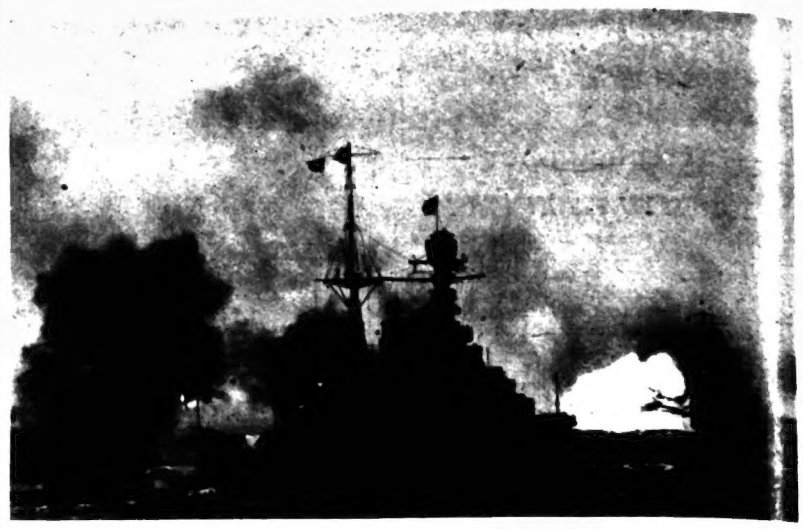
One Night in the Tropics (*General Films*)

G.-B. Private Theatre. 3 p.m.

Cast: Allan Jones, Nancy Kelly, Bud Abbott, Lou Costello, Robert Cummings, Mary Boland, William Frawley, Peggy Moran, Leo Carrillo, Don Alvarado, Nine Orla, Richard Carle. **Director:** A. Edward Sutherland.

One of America's greatest living composers, Jerome Kern, furnished the entrancing musical score in Universal's "One Night in the Tropics," which presents the story of a young insurance man (Allan Jones) who sells his best friend (Robert Cummings) a million dollar "love insurance" policy and thereby causes romantic complications which involve Nancy Kelly, the girl Cummings is going to marry, and Peggy Moran, an ex-girl friend.

Played against a colourful South American background, "One Night in the Tropics" is merry, tuneful, clever. Fast-talking comedians, Bud Abbott and Lou Costello, described as "the new comedy sensation," provide many of the laughs with which the picture is studded.



A scene from FOREVER ENGLAND, depicting H.M.S. Renown in action. The revival of this outstanding Naval epic by International Film Renters will be welcomed by reason of the extreme topicality of the subject

Monday

Lucky Devils (*General Films*)

G.F.D. Private Theatre 11 a.m.

Cast: Richard Arlen, Andy Devine, Dorothy Lovett, Janet Shaw, Jack Arnold, Gus Schilling, Ralf Harolde, Richard Terry. **Director:** Lew Landers.

"Lucky Devils" finds Richard Arlen and Andy Devine cast as two dare-devil newsreel cameramen who become involved in a series of both perilous and humorous adventures. A wild, hilarious climax, in which the two stars overpower foreign saboteurs with the aid of model aeroplanes, is one of the high lights of the picture.

Dorothy Lovett, well known for her rôle in the "Dr. Christian" film series, appears romantically opposite Arlen. Devine is also provided with a "love interest" in the person of lovely Janet Shaw, who portrays a lisping beauty contestant.

The accent is on "action" in "Lucky Devils," and this is well sustained throughout, but comedy has its place in Director Lew Landers' scheme of things also.

The Man Who Lost Himself (*General Films*)

G.-B. Private Theatre. 3 p.m.

Cast: Brian Aherne, Kay Francis, Henry Stephenson, S. Z. Sakall, Nils Asther, Sig Rumann, Dorothy Tree, Janet Beedher, Marc Lawrence, Henry Kolker. **Director:** Edward Ludwig.

Brian Aherne has a dual role opposite Kay Francis in Universal's entertaining adaptation of H. de Vere Stacpoole's famous novel, "The Man Who Lost Himself."

He is seen as two characters, Scott, a useless waster and eccentric, and Evans, a respectable business man. When Evans is consistently and persistently mistaken for Scott, who has since died, the comedy begins. Kay Francis plays the part of Mrs. Scott, who does not believe that Evans is anyone but her own husband.

Producer Lawrence W. Fox, jun., and Director Edward Ludwig have exploited to the full the opportunities presented by this comedy of dual personalities.

Tuesday

Where Did You Get that Girl? (*General Films*)

G.F.D. Private Theatre 11 a.m.

Cast: Leon Erroll, Helen Parrish, Charles Lang, Eddie Quillan, Franklin Pangborn, Stanley Fields, Tom Dugan, Joe Brown, jun., Leonard Sues, Kenneth Lundy. **Director:** Arthur Lubin.

The breezy story of "Where Did You Get That Girl?" relates the adventures of a talented young swing band striving for success. Necessity of concealing their identity after they have become famous because they are suspected of robbing a recording studio leads to numerous complications and many laughs from the audience.

One of the most amusing scenes in the picture is that in which a young composer (Charles Lang) and a pretty songstress (Helen Parrish) persuade a tight-fisted old Scottish pawnbroker (Leon Erroll) to back the band of Eddie Quillan's. He does so; and in the end he does not regret it.

Mixing comedy, romance and melody, "Where Did You Get That Girl?" is a splendid blues-chaser, reflecting great credit on the youthful cast and on Director Arthur Lubin and Associate Producer Joseph G. Sandford.

"Forever England" (*International Film Renters*)

Phoenix. 2.30 p.m.

Cast: John Mills, Betty Balfour, Barry McKay, Jimmy Hanley, Howard Marion Crawford, H. G. Stoker, and Percy Walsh. **Director:** Walter Forde.

When Elizabeth Brown, high-spirited and headstrong, refused to marry the bridegroom chosen by her father she was sent away in disgrace to stay with an aunt until she "came to her senses." This, however, she was destined not to do, a chance meeting with Lieut. Summerville ashore on leave leads to an idealistic though brief love affair as a result of which Elizabeth announces to her scandalised family that she is to have a child. Turned from her home, Elizabeth soon finds friends and later a son is born, "Albert Brown."

Albert is brought up to regard the sea as his future calling, so at the age of eighteen joins the Navy. His ship is the light cruiser H.M.S. *Rutland*, and not long after joining

Continued on page 13

Nelson bids farewell to Lady Hamilton at Naples in the Korda production LADY HAMILTON which stars Laurence Olivier and Vivien Leigh (United Artists)

IFR A Powerful Drama of Britain's Naval Might!

"FOREVER ENGLAND"

with

JOHN MILLS

LONDON TRADE SHOW—PHŒNIX THEATRE

Tuesday, June 10th, at 2.30 p.m.

INTERNATIONAL FILM RENTERS LTD.

ival of this
son of the

nat Girl?
)

11 a.m.

rnationa!

2.30 p.m

ht!
"

RE

TOPPER'S BACK... WITH A NEW GLAMOUR GHOST!

TOPPER RETURNS

Distributed by UNITED ARTISTS

June 11 at 10.45 a.m.

GLASGOW

at 10.45 a.m.

R

EALING STUDIOS presents

"NO LIMIT"

Gea

"IT'S IN THE A

Turn

"FEATHER YOUR NEST"

Produced by MICHAEL BALCON · Directed by MARCEL VARNEL

"TROUBLE BREWING"

"I SEE ICE"

rge Formby

"COME ON GEORGE"

E AIR"

ned out

"LET GEORGE DO IT"

"KEEP YOUR SEATS"

ice again

"KEEP FIT"

"SPARE A COPPER"

PROVINCIAL TRADE SHOWS

BIRMINGHAM	West End	June 11 at 10.30 a.m.
CARDIFF	Empire	June 11 at 11 a.m.
LEEDS	Scala	June 13 at 10.45 a.m.
SHEFFIELD	Regent	June 18 at 10.45 a.m.
LIVERPOOL	Trocadero	June 6 at 10.45 a.m.
MANCHESTER	Gaumont	June 10 at 10.45 a.m.
NEWCASTLE	Queen's	June 11 at 10.45 a.m.
GLASGOW	Pic. House	June 13 at 10.45 a.m.

DISTRIBUTED BY

UNITED ARTISTS

British Lion *presents*

The Incomparable Comedienne

Judy CANOVA

SIS HOPKINS

REPUBLIC PICTURES

BRITISH LION FILM CORPORATION LIMITED
76-78 WARDOUR STREET W.1.

NEED FOR QUICK ACTION ON RESERVATION OF OPERATORS

Sectional Approach to the Ministry Criticised

CRITICISMS of the action of the circuits in making direct representations to the Ministry of Labour regarding the reservation of staffs were voiced at the meeting of the Hants and Isle of Wight C.E.A. Members considered they should have joined in the efforts made by the Association as representative of the whole exhibitor interests in the country.

In the absence of Ald. G. W. A. Wright (chairman), the vice-chairman (Coun. H. P. E. Mears) presided.

CAPT. CLEMENTS (Hon. Treasurer), in the course of the discussion, asked what was going to happen to the independents? What were the C.E.A. doing about it?

The CHAIRMAN said he understood that the C.E.A. were now awaiting an appointment with the Minister. It looked to him as if the circuits were saying that no one was looking after them, so they must look after themselves. He was beginning to think it was time the independents looked after themselves. Surely the Industry was not divided? Was there such a thing as key personnel for one section of the Industry and not for another? Was the case to be presented by the C.E.A. or by sections of it?

H. H. MITCHENER (Secretary) referred to the census forms in regard to projectionists, and stated that it was vital that the Association should have this information when they went before the Ministry.

The CHAIRMAN said he could not understand why, when they knew that the C.E.A. was taking the matter up, the representatives of the circuits should act on their own. Why did not they wait and let the C.E.A., as representing the whole Industry, press for the reservation of the key personnel of all concerned?

CAPT. CLEMENTS: The circuits may have key personnel which the independents have not got.

Mr. BURRIDGE: Why did the Ministry accept individuals before the Association?

Mr. MAYER pointed out that something should be done quickly by the C.E.A. He suggested that a wire might be sent to the Association.

The CHAIRMAN said the Association were still pressing urgently for an interview, but what worried him was that the circuits got an appointment and apparently did not have to wait. He added that it was up to the Association to make the strongest possible representation in the matter for both the large and small kinemas, and to do it at the very first possible moment.

In that matter Mr. O'Brien had been a tower of strength, and Mr. Mears thought he should be taken with the C.E.A. representatives to the Ministry.

No further action was taken.

War Damage Insurance

There was considerable discussion of details in regard to war damage insurance, and the CHAIRMAN pointed out that it was up to members to find out whether their building was rated as a kinema, including seats and necessary equipment. If so, their insurance under Schedule A covered them except for extra furnishings and etceteras. If their premises were rated as a building without regard to its equipment as a kinema and their seating and equipment was worth £1,000 or over, then it was compulsory for them to insure their seating, equipment, etc. If their seating, etc., was valued at under £1,000 they were not compelled to insure it, but they could do so voluntarily.

Charitable Contributions—Sunday and Good Friday

The SECRETARY said that it was reported at the last meeting that at Southampton £279 was collected from kinemas and other entertainments opening on Sundays for charitable purposes, and that only £15 had been allocated to the C.T.B.F.

He was instructed to write to the Southampton Corporation, also to the Hants County Council and to the Clerk to the Magistrates at Bournemouth. He had had one reply from the Hants C.C., which stated that it had been decided that the money should be distributed this year to institutions dealing with physical infirmities, such as hospitals, etc., so that charities such as the C.T.B.F. would not participate this year. He had referred to the letter to Mr. Viveash, of the C.T.B.F., to take the matter up.

The SECRETARY stated that it was reported at the last meeting that to secure a licence for opening on Good Friday in Hampshire exhibitors were required to sign an agreement that they would pay a charitable contribution to the extent of 7½ per cent. of house receipts. He was instructed to point out to the Clerk of the County Council that the members considered this agreement was not strictly legal as Good Friday opening was not referred to in the Sunday Entertainments Act. The letter added: "As the Industry is already subscribing liberally for charity under the Sunday Entertainments Act this additional burden is most unreasonable, and, moreover, this penalty should not be enforced in one industry as opposed to any other." The Secretary added that no reply had yet been received to that letter.

N. WALES TOO FAR AS VENUE OF COUNCIL MEETING

Protest from Devon and Cornwall

WAR DAMAGE DEBATE

AFTER a long discussion of the War Damage Act, 1941, particularly so far as it affects "movable fixtures," a well-attended meeting of the Devon and Cornwall Branch asked the General Council for guidance and information about any further developments.

Consideration was also given to the Quota Act and exhibitors' requirements. It was unanimously felt that the age limit of British films to rank for quota should be extended, and that short and long films should be reckoned as one entity instead of being separate, and that serials should count as long films instead of short.

Staff Wages

In regard to the bonus offer and Sunday opening compromise the reply of N.A.T.K.E. was considered, but the matter has been referred to the Negotiating Committee which will meet at Torquay in a fortnight.

As the Sunday opening compromise entails an alteration of the agreement already in force with the employees the Branch decided that notice must be given by the Union to terminate the present agreement and to put forward a fresh one.

North Wales Too Far

Arising out of the report of the General Council meeting in which it is announced that the next shall be held in North Wales, the Branch passed a resolution deploring the meeting of the Council in other than central positions in view of the difficulties of wartime travelling conditions.

A Suggested Economy

Commenting on the statement by E. J. Hinge, treasurer of the Association, made at the Council's recent meeting when he surveyed expenses incurred by the General Council, the Branch agreed that one item of expenditure might well be eliminated by ceasing to produce trade show cards.

Leslie G. Hills (Bodmin) presided and was supported by the vice-chairman, G. K. Allerton, of Torquay.

BRISTOL REJECTS S.O. APPLICATION

Testimony of A.R.P. Warden and Vicar Ignored

An application for Sunday opening by Walter Parker, manager of the Park P.H., St. George, Bristol, was rejected by the Bristol Licensing Justices.

A. H. Counsell, for applicant, pointed out that the justices had already granted ten kinemas in Bristol permission to open on Sundays. The house, which seated 800, served a large district, and the application was made at the express desire of patrons. The staff was unanimously in favour of opening.

Evidence in support of the application was given in a letter from the Group A.R.P. Warden of the district and the Rev. T. Page-Wood, vicar of St. Leonard's, who said he believed that the opening of the Park on Sundays would be of benefit to the people of the district.

C.E.A. President Appeals to Bevin

AN URGENT MATTER

Policy Statement Demanded

Lt.-Col. S. K. LEWIS, whose statesmanlike appeal on the subject of kinema personnel is printed on this page

FOLLOWING up the interviews and correspondence between the C.E.A. and the Ministry of Labour on the reservation of employees in the Industry, a clear and statesmanlike letter has been sent to the Rt. Hon. Ernest Bevin by Lt.-Col. S. K. Lewis on behalf of the exhibitors. He wrote:

SIR,—I beg to ask you to settle the question of the reservation of projectionists in the kinema Industry at the earliest possible moment.

These projectionists have hitherto been reserved at the age of 25. Under the latest proposals the age of reservation is advanced to 35.

Disastrous Effects

If this is not altered the effect will be that at least half the kinemas in the country will close.

Furthermore, production of British films would be obliterated as there would not be sufficient kinemas available to enable those who had invested their money in their production to recoup their expenditure.

The Trade is at present in a state of unrest and turmoil. One section of your Ministry urges us to employ older men to release projectionists. Another section, interviewing the older men, tells them that they must choose some essential work and that the kinema is not essential.

We have been urged to substitute women, and until the last few days yet another section of your Ministry indicated to the young women that there were other forms of national work which they can do. We believe that this aspect has been remedied recently.

Essential Service

We claim to be essential to the national life, briefly, for the following reasons:—

(1) Our contribution to national morale. We are for all intents and purposes the only indoor entertainment that can take care of the whole of the British public seeking a break from the stress of war conditions.

(2) We are the principal propaganda medium for the Ministry of Information through the weekly screening of their propaganda films.

(3) We afford necessary relief to the troops, for whom we cater at our lowest prices.

In short, would you care to visualise—and in particular an industrial area—an area with no means of entertainment during its leisure hours? This is what would inevitably happen if the present schedule is maintained.

Some seven weeks ago we interviewed your Department and submitted our representations. Since then and in conjunction with the representations of the Board of Trade you have deferred the immediate calling-up of projectionists.

State of Uncertainty

For this we thank you and it is excellent as far as it goes, but I beg very strongly to submit that it does not go far enough, inasmuch as it still leaves a state of uncertainty as to what is going to happen when mid-July comes.

Similarly, for the same uncertainty we cannot proceed with the training of substitutes. It is a matter which requires immediate discussion either with yourself or your very competent officials if they are authorised to go into the whole matter and arrive at a solution. In turn I find that they are held up waiting upon a decision from yourself.

I beg to ask you to take immediate notice of these representations and to give the necessary authority for further discussions to proceed with a minimum of delay. I shall be most happy to bring a deputation authorised to discuss all matters with you.

In view of the urgency I trust that, despite your many preoccupations, this matter will receive immediate attention.

I have the honour to be, Sir,
Your obedient servant,
S. K. LEWIS, PRESIDENT.

WOMEN WORKERS IN KINEMAS

Employment will not be Interfered with

Managers and proprietors of kinemas whose female staff have become unsettled because of the call to register for national service can assure employees that there is very little likelihood of women being compulsorily transferred from kinema service to other occupations.

Up to date, although a number of young women have been interviewed, none has been transferred to other jobs.

In view of discussions which will shortly take place on the continuance of reservation of projectionists, it is very unlikely that girls will be transferred, as should inroads be made into the present number of projectionists, the question of substitution of women for those taken will become of first-class importance and will tend to make female labour in the kinema a matter of urgency.

Whatever unrest may exist among female members of the staff is due not to pressure by authorities, but to an understandable though mistaken apprehension on the part of the girls who, misled by newspaper statements, fear they will be taken away to distant places for strange work. This view may be dismissed entirely in the case of girls employed in the kinemas.

It can be taken as reasonably certain that female employment in the kinema will be continued without interference.

LIVERPOOL COMMITTEE REVERSES DECISION

Recommends Sunday Films

Liverpool Corporation Finance Committee has adopted a resolution recommending the City Council to approve of a Sunday opening Order.

A few months ago the committee decided to take no action. Since then the competent military and naval authorities for the district have made further representations to secure the opening of places of entertainment.

John Barrymore and Charles Ruggles in a scene from THE INVISIBLE WOMAN, which General Films Trade showed on Wednesday

KENT BRANCH C.E.A.

Support Promised for C.T.B.F.

Members of the Kent branch C.E.A. met at headquarters under the chairmanship of M. M. Levy, to receive reports of delegates to the General Council and to deal with urgent business.

The request of R. C. Bromhead that the needs of the Cinematograph Trade Benevolent Fund be pressed by exhibitors when local authorities are making charity allocations was warmly acceded to.

Reservation of projectionists and its serious effects upon the running of kinemas was debated at length, and the hope was expressed that no further demands would be made upon kinemas for man-power.

The War Damage Bill and the memorandum of Norman Hart on its probable working was also examined, and the report of delegates to the General Council was duly noted.

The next meeting of the branch will be held on July 25.

CALL-UP DEFERRED UNTIL DECISION

Ministry Assurance to N.A.T.K.E.

T. O'Brien, Secretary of the N.A.T.K.E., informs the KINE. that he has been in constant contact with members of the Government on the matter of dereservation.

He is able to state that officials of every Labour Exchange have been instructed that no first or second projectionists are to be called up until a decision has been given by the Ministry of Labour regarding the reservation of projectionists.

This means that the date of May 31, which was originally set, is now postponed and a breathing space has been secured in which to consider the problem.

TRANSPORT SHORTAGE EFFECT ON BRISTOL KINEMAS

The management of the Bristol joint transport services do not intend to increase the evening services of 'buses during the summer months. Shortage of both vehicles and employees makes additional journeys impossible. Central kinemas will feel the effect of this decision, as restricted evening 'bus services seriously affects business at evening performances.

C

MORE PAY FOR EDINBURGH EMPLOYEES

Film Transport Grouse

KINEMA SUNDAY DISSENTIENTS

APPROVAL of a further increase in wages of projectionists and apprentices, to operate from Monday next, was given at the monthly meeting last week of the Edinburgh Section of the C.E.A., over which A. S. Albin presided. Complaints were made at the meeting of rail charges having to be paid owing to Film Transport Services not collecting feature subjects.

A letter was read from the interim secretary, William Marchbank, intimating that in accordance with the decision of last monthly meeting their sub-committee had agreed with the N.A.T.K.E. that increases in wages be granted to take effect as from June 2—the bonus of 7½ per cent. being paid to be eliminated and incorporated in a new flat rate minimum wage which is as follows:—

	Grade A	Grade B	Grade C	Special
Chief	£5 0s.	£4 4s.	£3 10s.	£3 5s.
Second	£3 12s.	£3 3s.	£3 0s.	
Third	£2 6s.	£2 6s.	£2 6s.	

In the case of apprentices the C.E.A. Section of the Conciliation Board recommend that the present war bonus be increased from 7½ per cent. to 15 per cent. on the basic rates as per agreement. The basic rates are:—First year, 12s. 6d.; second year, 17s. 6d.; third year, £1 2s. 6d.; fourth year, £1 10s.; fifth year, £2.

For employees other than operators the bonus is increased by 5 per cent. to all whose basic rates, exclusive of the existing bonus of 7½ per cent., is £2 10s. per week or under; and increased by 2½ per cent if the basic rate is more than £2 10s.

The meeting approved of the action of the sub-committee.

War Damage and Talking Sets

LOUIS DICKSON, reporting on the last meeting of the General Council, referred to the question of valve shortage, and urged members to fill up and return the questionnaire at once. If they had one of the big sets it was only necessary to mention the set and the particular type, but if they had not a standard set they required—and this was very important—to give all the particulars of the valves they used in that set.

Speaking of the War Damage Act, which was now law, Mr. Dickson said Mr. Hart had issued another leaflet which gave a full explanation of everything.

One of the difficult points, he said, related to their sets. Unless the set belonged to them they could not insure it, and if they did insure it they had no legal claim for the money. Even if they had paid hire for ten years they were still not the owner of it. They could not insure it, and the proprietors were under no obligation to insure it.

MAX FRIEDMAN suggested that surely some arrangement could be made to give that concession during the war.

Mr. DICKSON said the point had been attended to, and that was the position at present. But Mr. Hart was going into another matter—what he called contracting out. They would get a report on that.

The lessors might replace them without any question, but it was difficult to say what would happen if a tremendous number of sets were destroyed. Up to the present in cases of fire they had replaced them. Unless Mr. Hart could get some scheme of contracting out, which would ensure an exhibitor being able to have a set to start with, they did not see very well how they could provide against it unless the lessor company was prepared simply to supply another set when the hall opened.

Reservation Questions

Mr. Dickson also referred to the question of the reservation of operators, and the negotiations with the Ministry of Labour.

They were also, he said, making representations for the retention of women employees who were essential for the running of kinemas, and should not be taken away for other war work. Those representations had been, he said, very sympathetically received by the Ministry of Labour, and it was thought that they might get some concession.

Managers had not been mentioned. At a previous meeting they had considered the reservation of managers, and had put forward to the Board of Trade reasons why managers should be exempted, but unfortunately without success.

Extra Transport Charges

JOSEPH PENN raised a point in connection with Film Transport Services. He had, he said, the usual contract with F.T.S., but for the last few months they had not been collecting any feature subjects on Thursday, and quite often these subjects had been coming by rail, so there was an extra charge. He had had to pay 4s. 4d. and 5s. 6d. for delivery by rail. Had he any claim on F.T.S.?

J. ALLAN BUNCLE, who had been reporting on meetings of the Scottish Executive and the Scottish branch, said he was afraid that was happening all over the place, and as transport facilities were curtailed it would get worse. It might be raised at one of their monthly meetings.

Mr. DICKSON suggested that Mr. Penn should find if his contract rates were working out very high. If he was on bulk rates he would be charged only for what he got.

W. H. ALBIN said it was getting very common, and the CHAIRMAN said they would see that it came before the Scotish Executive.

The Trade Ambulances

The ACTING SECRETARY (Miss Drysdale) reported that one of their ambulances was ready for delivery but the other might take a few weeks yet, because they were waiting for certain parts that could not be obtained at present. Most of the other items—medical and electric apparatus—were to be delivered immediately they were available, but two could not be obtained meantime.

The CHAIRMAN said this was very satisfactory. Some of them might think it had taken a very long time, but times were difficult, and they could not help themselves. After paying for everything there was a surplus of £56, which would be allocated by the committee.

Kinema Sunday

W. H. ALBIN reported that arrangements for kinema Sunday were progressing, and they expected to be completed in a fortnight or three weeks, after they had submitted their proposed programmes to the magistrates and to the renters' representative.

A letter was read from T. O'Brien, general secretary of N.A.T.K.E., in which he hinted at a suggestion of taking advantage of the one day free service clause in their agreement. He understood there had been some difficulty on this point in Glasgow.

Mr. DICKSON said Mr. O'Brien was under a misapprehension. What happened in Glasgow was that they had a kinema Sunday, and then they came along with another for the Clydebank Relief Fund, and some other arrangement had to be made. Money was found to pay the staff and so get over the difficulty.

Mr. PENN said he had not been at last meeting, but was it the case that some halls were not opening?

The CHAIRMAN said the Caley, the Dominion, and other houses were not opening, and to these they had to add the New Coliseum. They had appealed to Capt. Cameron, but like the Monseigneur News Theatre he had promised a donation. But a donation would not compensate them for the loss of £75 or £100 which the Dominion would draw on a Sunday night.

MISS MILLER: Has Captain Cameron not reconsidered his decision?

The CHAIRMAN said Mr. Dunbar was to have seen Capt. Cameron, who was now Major Cameron, but they did not know what he had decided to do.

Mr PENN said he could not understand the opposition of Mr. M'Laughlin, because for years he had been one of the chief advocates of Sunday opening, and in particular in pressing the matter on the magistrates.

Graham Salmon—Congratulations

The CHAIRMAN read a letter from their secretary, T. Graham Salmon, who is a gunner in the Royal Artillery. He wrote that he was stationed "at the back of beyond." There was one kinema near his station, but it was always crowded. He hoped business was not affected too badly by enemy raids.

The Chairman also referred to Mr. Salmon's engagement to a daughter of the editor of the *Scotsman*, and proposed that they send him the congratulations of the Section. On the suggestion of Mr. Penn it was agreed to accompany their congratulations with some cigarettes, and though there was a very small meeting everybody contributed readily and provided the cost of a substantial box.

Earlier in the meeting the Chairman had congratulated his son, Willie, on his return after an operation, and mentioned that their interim secretary, William Marchbank, was ill in a nursing home.

The Paratroop Film

Its Cost and Presentation

NESS EDWARDS in the House of Commons last week asked the Minister of Information what was the cost of the film made by the War Office film section dealing with the training of parachute troops; the time it would take to show; what use had been made of it by exhibitors; and was it shown in its original form?

The Rt. Hon. A. DUFF-COOPER: I am informed by the Secretary of State for War that the film in question was made by the Army Film Unit in the ordinary course of its duties; that the cost of the negative and processing was £142 5s.; and that apart from the normal editorial cuts, certain further cuts were necessary on security grounds.

The remainder of the film, which represented an unusually high proportion of original negative, takes about thirty minutes to show. It was made available to the five newsreel companies, of whom three devoted their newsreels wholly to the film and two to the extent of about two-thirds of their length.

MIDDLESEX S.O. LICENCE RESTORED

The Entertainments Committee of the Middlesex County Council recently withdrew the consent to the opening of the Picardy Cinema, Harlesden, in view of the fact that the amounts outstanding to Charity and the Cinematograph Fund had not been paid. An application was subsequently made for a new consent by V. S. H. Wareing, who offered to pay the amount due to the County Council. This offer was accepted and the chairman of the committee agreed to grant a new form of consent.

The action of the committee was approved.

Oscar Deutsch was a recent visitor to the I FOUND A STAR set at Riverside and met Vic Oliver and Sarah Churchill (Corfield Production)

Recruitment of Asst. Managers

FILL VACANCIES FROM JUNIOR RANKS

Many advertisements in Lancashire newspapers in the last two or three weeks have invited applications from persons who think they can fill positions as assistant kinema managers. No doubt, suitable candidates will be selected for full managerial positions.

Staff shortage is becoming acute, and unless relief can be obtained, many theatres, especially the large ones, will find it difficult to maintain the standard of entertainment at normal efficiency.

Good perception was shown by Dennis Walls, general manager of the Emery Film Circuit, Manchester, by instituting some months ago a course of training to enable him to recruit personnel from the junior ranks. In that way, difficulties have been mitigated.

Not long ago a vacancy for an assistant manager arose at a key theatre in another city. Applications were invited in the usual way, and about a dozen seemed promising. The candidates were interviewed.

"I came to the conclusion," said the general manager of this theatre, a man who controls a big staff, "that amongst my own regular assistants, there ought to be someone capable of taking over managerial responsibility in my absence. I looked round and found the very person, a personality girl who has been cashier here for seven years. She knows the routine, patrons and is *au fait* with the staff. There was no one better for the job, and she got it and is making good."

The moral of this is that if junior positions are filled with care and discrimination it ought to be possible to provide for steady promotion for really promising employees, male or female, always assuming they show themselves capable of shouldering responsibilities and can do the job efficiently.

TRANSPORT BAN AFFECTS KINEMA ATTENDANCE

Summer-time No Help to Theatres

Owing to the refusal of the transport authorities to introduce later travelling facilities, the introduction of "double" summer time has not proved of much advantage to kinemas at Stockton, Middlesbrough and the Hartlepools.

For various reasons the authorities in these areas have refused to extend their services to the same extent as those operating at Sunderland and Tyneside.

Reynold Roberts, Elite, Middlesbrough, states that it is noticeable that the only people who stay to the end of the show are those who reside near the kinema.

Mr. Lythgoe, manager of Middlesbrough 'bus services, expressed the opinion that people had got used to attending the kinemas and theatres early in the evenings, and actually there was no public demand for late 'bus services. At Hartlepool the Town Council have appealed to the Ministry of Transport in view of West Hartlepool's Town Council refusing to have 'bus services after 9.30 p.m. except for workmen.

BELFAST PLEA FOR LATER TRANSPORT

In Belfast first run houses' programmes have had to be ended early owing to restrictions on the transport services in the city, a situation which has led to representations being made by the White Cinema Club.

A deputation consisting of J. D. Russell, George Lodge and B. M. M'Guigan visited the Belfast Transport Committee, to whom they voiced the views not merely of the Trade but of the general public that the early hour at which the services ceased did not enable them to implement the demands of the authorities to provide as much relaxation for the public and H.M. Forces.

The matter was referred to the transport manager for his report.

Elected Again

The Rt. Hon. Sir Crawford M'Cullagh, Bart., a director of the Classic, and a great friend of the Trade, has been unanimously re-elected the Lord Mayor of Belfast for his fourteenth year of office.

CENTRALISATION OF RENTING ACTIVITIES

Opposition of Renters

EXHIBITOR CONCERN OVER BRANCH EVACUATION

THE centralisation of certain entertainment facilities, notably in the direction of local renting services which has been suggested in some quarters, is not considered practicable by provincial renting managers.

"Telescoping of entertainment facilities, theatres and renting arrangements, holds out only illusory prospects of success," commented the manager of a Manchester renting concern.

"I know," he said, "there are some who consider that a high degree of centralisation would be the means of eliminating much of the individualised administrative work, save separate office premises and personnel.

"Such benefits would be outweighed by the dislocation that would be caused and the only advantage would be the combing out from the renters' staffs of a very small number of people. It takes far fewer people to run a branch renting business than is commonly imagined.

"Certainly we have had difficulty in replacing outside salesmen, but we have become reconciled to that. The position is met by rearranging territories and spreading out duties, but the time might come when we shall have no men at all to send out. Then we shall be back to the times when we shall have exhibitors calling to book what films they want. There is certainly room, now that there is not an abundant supply of films, for economy of effort. That is a far better approach to the solution of labour troubles (shortage) than far-fetched schemes of telescoping and centralisation."

Renters in Manchester and Liverpool are now insisting upon prompter settlement of accounts. Extended credit facilities, in cases where they were allowed, are being abolished.

Renters Migrate

On the other hand, prominent exhibitors view with some alarm the tendency of various renters to move their branch headquarters away from the city limits. In Manchester, for instance, certain concerns have under consideration the transfer of their staffs and records, as well as films, to rural locations.

M-G-M have already made a flit to Whitefield. Announcements concerning other changes may be expected in the near future.

This is a matter which is giving rise to apprehension amongst local exhibitors who, on account of staff shortages, fear they or their carriers may be involved in inconvenience and perhaps face let-downs unless early consideration is given to arrangements for collecting and returning films to a central city depot.

Whether it will be possible to institute a system such as that adopted in Liverpool, where films are collected and returned to the local film stores, even though the offices are outside the city, will no doubt be examined, though this involves a shuttle transport service between the city distributing point and the film storage depot.

FAMOUS BOOTLE THEATRE BURNED OUT

Metropole Theatre, Bootle, was destroyed by enemy action at the beginning of last month. It was gutted by fire caused by an incendiary bomb during the recent blitz. The Metropole is now no more. Whether in the future a new Metropole will arise upon the ashes of the old is a question which at the moment no one can answer.

Some of the greatest music hall artistes have appeared at the Metropole. Gracie Fields, who visited the hall on three occasions, drew a crowd which broke all records.

Savoy, Folkestone, Reopened

The Savoy, Grace Hill, Folkestone, was reopened on May 13, a number of prominent residents being present at the ceremony, including the Mayor and Mayoress and the Deputy Mayor and the Mayor of Hythe.

BRITISH LION TRADE SHOW LINE-UP

"Sis Hopkins" Heads List of New Films

DATES are now being fixed in London and the provinces by British Lion for an imposing line-up of eight new Republic pictures the calibre of which should leave no doubt as to the status of Republic whose rate of production has assumed such impressive proportions that the company's recently acquired reputation as a major independent company will not only be consolidated but extended to that of "a big business-builder of Hollywood."

The current group, which will be Trade shown between June 16 and June 19, is headed by the long-awaited Judy Canova $750,000 musical "Sis Hopkins," supported by Bob Crosby, Charles Butterworth, Jerry Colonna and Susan Hayward.

"Sis Hopkins" is stated to be one of the major pictures of any year from any angle. The story immortalises America's favourite "country cousin" type, and is based on the famous play which ran in America for over 15 years. The range of music and song is varied as well as novel. Judy Canova sings three contrasting songs as well as a selection from world-famous operas to the accompaniment of a 60-piece symphony orchestra.

"Sis Hopkins" was enthusiastically acclaimed by the American Trade press, a typical opinion of which hailed the picture as "a gem of entertainment which could delight the customers of the music-hall as much as the folks at home."

Railway Crime and Thrills

Another picture, "The Great Train Robbery," is a new type of action drama, the story of which deals with the breathless robbery of a train and its inevitable but exciting climax. Star of the picture is Bob Steele, of "Mice and Men" fame, with Claire Carleton providing the feminine interest.

"Barnyard Follies" is another gay Republic musical, one important characteristic of which is that it provides Mary Lee's first starring vehicle.

Next on the list is "Behind the News," reported to have all the thrills and hard-hitting action of a new kind of newspaper story woven in the lurking alleys of crookdom and racketeering, and depicting the reaction. The idealism of a provincial journalist when faced by the implacable cynicism of a big city. The strong cast is headed by Lloyd Nolan and Doris Davenport.

"Petticoat Politics" is the second of the "Higgins" series with Roscoe Karns, Ruth Donnelly and Spencer Charters. This latest in the popular Republic series is stated to be the best, with a special appeal to those filmgoers who fancy the riotous, family humour so well epitomised in the "Higgins" pictures.

Big Role for Wayne

"Citadel of Crime" (tentatively known as "A Man Betrayed") is stated to be John Wayne's greatest Republic assignment yet, and a picture which loads top rank names: Frances Dee, Edward Ellis, Wallace Ford, Ward Bond, Harold Huber and Alexander ("Ninotchka") Granach. Wayne is seen in the rôle of a big, awkward, ungainly country lawyer with a high ideal of justice. When that ideal threatens to be trampled in the dust, he sets about to prove that the sincere small town boy can outwit the slickest of the city sharpers.

Two Fresh Westerns

"Colorado" is stated to be a gripping Western, with Roy Rogers in the rôle of an United States Army Intelligence Officer who is sent to Colorado to quell an Indian uprising. The "Three Mesquiteers" latest punchy adventure is entitled "Under Texas Skies. The "Mesquiteers"—Bob Livingston, and Bob Steele—appear together for the first time, and with Rufe Davis form the new trio, adding a freshness to the story of a sheriff's son who returns after many years' absence to find his father murdered.

SUNDAY FILMS AT NORWICH

No Change in S.O. Conditions

Norwich kinemas reopened for Sunday evening performances last month and will remain open regularly. When this decision was made known recently inquiries show that strong representations had been made to the council by the military authorities.

When Sunday opening was first allowed some four months ago, the council specified a period of four months; this terminated on April 27, since when the kinemas have been closed on Sundays. The matter was considered when individual applications were made by the kinema managers and was turned down before being put before the General Purposes Committee; this time no specific period is mentioned.

There is no change in the conditions attached to S.O. and the same percentage will be allocated to charity.

I'M NOBODY'S SWEETHEART NOW with Dennis O'Keefe and Helen Parrish (General Films)

ACTIVITY IN KINEMA MARKET

Rises in A.B.P.C. Holdings

G. B. PREFS. IMPROVE

DESPITE the intervention of the holidays, there was a fair amount of activity in the kinema share market, although the trend of market was uncertain.

Among the rises and falls, which were about equally divided, African Theatres fell 1s. 3d. to 30s.; A.B.P.C. 5 per cent. debentures 10s. to £91½; Moss Empires ordinary 6d. to 12s., and Odeon 6 per cent. preference 6d. to 10s. 6d.

Falls of 3s. were registered by Capital and Provincial News at 6d., Gaumont-British 10s. ordinary at 1s. 4½d., P.C.T. "B" preference at 16s. 3d., and Union Cinemas first preference at 2s. 3d.

On the brighter side, Associated British Picture Corporation ordinary advanced a further 6d. to 6s., on the reported negotiations for the sale of the late Mr. Maxwell's shares. Gaumont preference were also better at 6s., a rise of 3d., while the G.-B. debentures gained 12s. 6d. at £62½. General Theatres preference at 2s. 3d. were 6d. higher, while P.C.T. "A" preference appreciated 10½d. at 19s. 7d.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord. ..	31/3	30/-	— 1/3
Assoc. Brit. Pic. Corp. 5/- Ord.	5/6	6/-	+ - 6
" 6% Pref.	14/6	14/6	..
" 5% Debs.	£92	£91½	— 10 -
A.P.P.H. Ord. ..	5/-	5/-	—
Baird Tele. 20% Pref. Ord. 2/6	-/3	-/3	—
" Defd. Ord. 2/6. .	-/2½	-/3	+ -/-
Brit. & Dom. Films £1 ..	-/2½	-/2	— -/-
Brit. Lion Pref. 10/- ..	3/6	3/6	—
Capital & Prov. News 5/- ..	-/9	-/6	— -/3
Gaumont-British Ord. 10/- ..	1/7½	1/4½	— -3
" "A" Ord.	-/6	-/6	—
" 5½% 1st Pref.	5/9	6/-	+ /3
" 4½% New Debs. ..	£62	£62½	+ 12 6
General The. Pref.	1/9	2/3	+ -/6
" 6½% 1st Mort. Deb. ..	£63	£63	—
Mde. Tussaud New 1/- Def. ..	-/3	-/3½	+ -/-
" £1 Prefd. Ord.	2/1½	2/1½	—
Moss Empires £1 Ord. ..	12/6	12/-	— - 6
" £1 Cum. Pref.	12/10½	13/1½	- - 3
Odeon 5/- Ord.	5/-	5/-	—
" 6% Cum. Pref.	11/-	10/6	— - 6
" 5% Debs.	£73	£73	—
P.C.T. 7½% Pfd. Pf. Ord. ..	11/6	11/6	—
" Cum. "A" Pref. £1 ..	18/9	19/7½	+ -/10½
" "B" Pref. £1	16/6	16/3	— -/3
" Const. 7% Pref. ..	19/6	19/6	—
Sound City 6% Pref. ..	2/3	2/3	—
Stoll Th. Corp.	-/6	-/6	—
Twentieth Cent. 6% Pref. ..	-/3	-/3	—
Union Cinemas Ord. ..	-/2½	-/2½	—
" 1st Pref.	2/6	2/3	— -/3
" 2nd Pref.	-/10	-/10	—

NAMES in the NEWS

A popular and familiar figure on the Midland Branch staff of M-G-M in pre-war days, **Capt. Shirley Whitlock** has just returned to civil life again. Capt. Whitlock, who saw service in the great war, has been invalided out of the Middlesex Regiment and is now covering the Leicestershire and Coventry territory.

His numerous Trade friends will hear with regret that **Bernard Cresswell** (M-G-M), chairman of the Birmingham and Midlands Benevolent Fund, is ill again. The week-end bulletin from the Walsall hospital to which he was removed on the last Sunday in May was that his condition showed a slight improvement.

Robert N. Paterson has just been appointed manager of the Plaza, Woking. He has moved from the Regal, Camberley, which is also under the O.D. banner.

Kenneth O. Edmondson, from Plymouth, has been appointed manager of the Gaumont, Chester, in succession to F. D. Rowley, who has retired owing to ill-health

T. C. Lloyd, fifteen years manager of the Queens, (G.-B.), Wolverhampton, has returned to engineering for the duration.

William Hussey, well-known commissionaire at the Regal, Canterbury, has died at the age of 56. He served with the 9th Lancers in Egypt, India, Africa, and throughout the war of 1914-18.

A sixteen-year-old—**Deryck Allen**—has been appointed organist at the Regal, Margate. He is a "find" of Harry Clifton, manager of the Regal.

Congratulations to **Bert Stanbury**, of National Screen Services, Manchester, on attaining the rank of grandfather. His son, by the way, is a sergeant instructor in the R.A.F.

Walter Shaw, of the Plaza and Astoria, Morecambe, has joined the R.A.O.C.

Another personal item from Manchester area is that **Frank Hargreaves**, of the Hippodrome, Altrincham, whose father died recently, has now joined H.M. Forces.

Harry Crowdson has returned to the Paramount, Leeds, and Edward Farley to the Astoria, Brixton, and I am certainly visiting the latter to hear an interlude as soon as possible.

"LADY HAMILTON" SETS NINE-YEAR RADIO CITY RECORD

Alexander Korda's production, "Lady Hamilton" co-starring Vivien Leigh and Laurence Olivier, established a nine-year Easter holiday record at the Radio City Music Hall, playing to 318,986 persons during its first two weeks and grossing over £50,000. The previous Easter mark was set in 1939 by "The Story of Vernon and Irene Castle."

"Lady Hamilton" was personally directed as well as produced by Korda. It is released through United Artists.

M. OF I. SHOWS IN MANCHESTER

Ministry of Information film shows are to be given fortnightly at Manchester.

The first was held at the Houldsworth Hall on Friday, all the films being documentary.

The quality of the reproduction was not up to the standard of the ordinary commercial kinema.

Wallasey Watch Committee is to consider applications for Sunday opening at a meeting to be held in the Town Hall at 6 p.m. on Thursday, June 12.

Company Notes and News

NEW WAKEFIELD COMPANY

NEW PRIVATE COMPANIES

Star Cinema, Wakefield (1941), Ltd.—Registered May 22. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The permanent directors are: Thos. A. S. Whitehead (chairman) and Mrs. Dorothy Whitehead, both of Nickelet, St. Thomas' Hill, Pontefract. Solicitors: Butler and Oliver, Bank Street, Castleford.

Play Piano, Ltd.—Registered May 20. Capital, £1,000 in 1,000 shares of £1 each. Producers of and dealers in plays, etc. Solicitors: Ashby Rogers and Fournier, 103, Newington Causeway, S.E.1. Registered office: 12/13, Henrietta Street, W.C.2.

MORTGAGES AND CHARGES.

Tunnel Road Picturedrome, Ltd., 17, North John Street, Liverpool, 2.—Mortgage on freehold land and Picturedrome thereon in Tunnel Road, Liverpool, dated May 14, 1941, to secure all moneys due from the company to Midland Bank, Ltd.

Pressburger and De Courville in Hollywood

Arnold Pressburger, who recently joined the United Artists roster of independent producers, has arrived in Hollywood and has begun preparations on his first production for the new film season, "The Shanghai Gesture." Accompanying Pressburger is Albert de Courville, who will act as associate producer on the picture.

LONDON TRADE SHOWS

Continued from page 6

Tuesday – continued

the ship it sails to take up duties somewhere in the Pacific.

While in the Pacific she is joined by the German cruiser *Zeither*, the crews of both ships fraternising in spite of the difficulties of their different languages. During these festivities the German commander receives a message stating that the two countries have gone to war against one another. The two ships then get to grips; it is not long before the *Rutland*, outgunned by a much bigger shop, goes down after having fearlessly fought her foe.

Brown is taken prisoner, but under cover of darkness manages to escape to an island. He then proceeds to snipe at the German sailors repairing their damaged ship with a gun and ammunition which he had taken from them.

His courage and resolution prove so disastrous to the enemy that the commander of the German vessel gives orders for the big guns to open fire on the island. Brown in trying to escape is trapped beneath falling rocks.

As he lies there dying he is tortured by the sight of the German sailors repairing their boat undisturbed. The German crew's success is, however, short-lived. Attracted by the gunfire, a British warship proceeds to the island, and seeing the enemy, effectively engages her. Thus Brown is rewarded by the sight of the enemy ship sinking as he lies dying.

The Lady from Cheyenne (*General Films*)

G.-B. Private Theatre. 3 p.m.

Cast: Loretta Young, Robert Preston, Edward Arnold, Gladys George, Frank Craven, Jessie Ralph, Stanley Fields, Samuel S. Hinds, Willie Best, Spencer Charters, Clare Verdera, etc. **Director and Producer:** Frank Lloyd.

Glamorous Loretta Young is "de-glamorised" in Frank Lloyd's production of "The Lady from Cheyenne," a Universal picture. She appears as a simple girl from the East who takes a job as school-teacher in a small Wyoming frontier town in the pioneer days of the West.

She quickly becomes involved in conflict with a gang of crooked politicians headed by Edward Arnold and Robert Preston, and against the advice of almost everyone, decides to bring the matter of votes for women before the local legislature, so that she may compose an all-women jury to try to convict the criminals. Keeping pace with her fight against the gang is her romance with Preston, a love story that unfolds to a highly dramatic climax.

Director-Producer Frank Lloyd's rare genius (already demonstrated in such films as "Cavalcade" and "Mutiny on the Bounty") is fully evident in "The Lady from Cheyenne."

Wednesday

Escape Me Never (*Equity British*)

Monseigneur Theatre. 10.30 a.m.

Cast: Elisabeth Bergner, Hugh Sinclair, Griffith Jones, Leon Quartermaine, Irene Vanbrugh, Penelope Dudley-Ward, Lyn Harding, Rosalinde Fuller. **Director:** Paul Czinner.

The story tells of Gemma Jones, an irresponsible waif, and her young baby, who are given shelter by Sebastian Sanger, an improvident young composer. She comes into contact with the parents of Fenella, the wealthy fiancee of Sebastian's brother Caryl, and they, mistaking Sebastian for Caryl, hurriedly leave Venice. Gemma, anxious to put matters right, accompanies Caryl and Sebastian in their pursuit of Fenella, and eventually they are reconciled and Sebastian marries Gemma.

Sebastian, flattered by Fenella's interest in a ballad he is writing, betrays Caryl and neglects Gemma. He leaves her with her dying baby on the opening night of his show, but in spite of his inhuman conduct Gemma retains her love for him.

The Leatherpushers (*General Films*)

G.F.D. Private Theatre. 11 p.m.

Cast: Richard Arlen, Andy Devine, Astrid Allwyn, Douglas Frawley, Charles D. Brown, Horace MacMahon, Shemp Howard, Charles Lane, Wade Boteler, George Lloyd, Eddie Gribbon, etc. **Director:** John Rawlins.

Universal's "The Leatherpushers" traces the exciting career of a boxer (Richard Arlen) from his accidental "discovery" to his sensational bout for the championship.

Arlen battles his way to victory through a series of spectacular and exciting events, with Devine always the faithful trainer and friend. Douglas Frawley, playing the part of a small-town fight promoter, causes the boxer to be "raffled," and the winner is pretty blonde Astrid Allwyn. Arlen handles his part in expert fashion, and Andy Devine furnishes many laughs.

Roll of Honour

For five years manager of the Palladium, Blackpool, and before that connected with the Industry in London and Cardiff, **A.C. 2 Ivor Charles Burgess** has died on active service. After leaving Blackpool he became general manager of the Granada Theatre Circuit in London. At the time of his enlistment at the end of last year he was manager of the Granada Theatre, Kingston-on-Thames. He was a member of the Blackpool Rotary Club. In 1935 he married Miss Gladys M. Johnson, of Blackpool. Mr. Burgess was in his 34th year.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Men of Boys' Town (M-G-M)—American.	106 min. (A)	Spencer Tracy, Mickey Rooney, Larry Nunn.	... Sentimental juvenile rehabilitation melodrama, a follow-up to "Boys' Town." Story somewhat sticky, but Spencer Tracy's acting superb and support natural. Staging ambitious and feminine appeal obvious.	**Outstanding title and star booking. Good for the family.**
Nice Girl? (G.F.D.-Universal)—American.	90 min. (U)	Deanna Durbin, Franchot Tone, Robert Benchley.	... Appealing and amusing small-town family comedy with songs. Tale simple, but human and amusing. Star's performance delightful, support natural, songs tuneful and settings refreshing. Feminine appeal strong.	**Excellent popular booking. Great for the family.**
Road to Zanzibar (Paramount)—American.	92 min. (U)	Bing Crosby, Bob Hope, Dorothy Lamour.	... Crazy comedy set in darkest Africa with the team that made "Road to Singapore" such a success.	**A sure fire box-office attraction.**

REVIEWS FOR SHOWMEN

Nice Girl?

General F.D. (Universal). American (U). Directed by William A. Seiter. Featuring Deanna Durbin, Franchot Tone and Robert Benchley. 8,640 feet. Release not fixed.

APPEALING and amusing small-town family comedy with song, taking the form of a biography of a simple young girl who sets out rapidly to acquire glamour and sophistication, but is too "nice" to go through with her original plan. There are, nevertheless, many complications, and these, naturally and neatly interpreted by the popular star—Deanna Durbin retains her youthful charm, acts with ingratiating ease and is in irresistible voice—and resourceful supporting cast, promote many happy and diverting moments.

A flag-wagging climax is perhaps a trifle irrelevant, but hectic as the concession to Anglo-American relationship is, its showmanship will, no doubt, find a ready response with the masses. The picture sets out to please and, at the same time, be propitious. Both its ends are more than adequately served.

Tremendous star values crown its obvious and compelling box-office appeal. Excellent popular booking, joyous entertainment for the masses, family and youngsters.

Story.—Jane Dana, attractive daughter of Oliver Dana, a small-town professor and dietician, has an admirer in Don Webb, an exuberant youth with a natural liking for motor-cars. Oliver writes an important treatise on dietetics, and Richard Calvert, a young scientist and explorer, is sent down to interview him. Jane sets out to impress Richard and tricks him into taking her to town.

Richard has sufficient experience to know that Jane is merely out to feel her feet, but she is humiliated when she knows he has seen through her. She returns hurriedly home, but is too late to avoid a scandal. Her two sisters—Sylvia, an actress, and Nancy, a mischievous adolescent—are loyal to her, but they cannot prevent the locals from talking.

In desperation, Jane announces she is engaged to Richard. Richard plays ball with her when he returns and the "engagement" is conveniently broken off before an audience. Meanwhile, Don joins the army. Jane goes to him and their reconciliation is the cue for a happy grand finale, the highlight of which is the singing of "Thank You, America" and "There'll Always Be An England."

Acting.—Deanna Durbin acts naturally and wins considerable sympathy as the glamour-seeking Jane. She also sings delightfully. The increasing years have amplified rather than diminished her charm and personality.

Franchot Tone is every inch the honourable socialite as sophisticated Richard, and Robert Stack registers in contrast as the ingenuous Don. Robert Benchley has his moments as Oliver, and Walter Brennan, Helen Broderick, Ann Gillis and Anne Dwynne contribute considerable support.

Production.—The story has simple charm and agreeable point, and these qualities, augmented by natural by-play, which comments shrewdly and tenderly on the problems of adolescence, quaint and appropriate comedy relief, tuneful music, and refreshing atmosphere, enable it to cover its generous running time with comprehensive light entertainment of irresistible mass and family appeal. The patriotic climax is rather an afterthought, but so exuberantly does it demonstrate Anglo-American friendship that its propaganda is, to say the least, shrewdly timed. Moreover, it gives an audience further opportunity to enjoy the star's singing. Taken all round, the film is great Deanna Durbin.

Points of Appeal.—Slight, but human, amusing and appealing story, neat dramatic twists, irresistible performance by Deanna Durbin, good song, natural, talented and popular supporting cast, refreshing atmosphere, strong feminine angle, provocative title and box-office star.

Men of Boys' Town

M-G-M. American (A). Directed by Norman Taurog. Featuring Spencer Tracy, Mickey Rooney and Larry Nunn. 9,552 feet. Released August 11, 1941.

SENTIMENTAL juvenile rehabilitation melodrama, a lachrymose follow-up to "Boys' Town," a phenomenal box-office success of not so long ago. The moral stability and technical authenticity of the original are somewhat lacking, but in the place of rigid fact and moral consistency is practically every tear-jerking device known to screen fiction.

Spencer Tracy and Mickey Rooney in MEN OF BOYS' TOWN

Circumstances are in some cases against great acting, but Spencer Tracy is too experienced and accomplished an artiste to be intimidated by the change. He not only inspires his equally popular co-star, Mickey Rooney, but the entire supporting cast.

He also converts that which might, in less competent hands, easily have passed for bathos into the fundamentals of cast-iron mass, family and industrial entertainment. Needless to say, feminine appeal is unbounded. Outstanding title and star booking for the majority of halls.

Story.—Ted Martley, a persecuted inmate of a reform school, turns on a bullying warden and kills him. He is charged with manslaughter and sentenced, but Father Flanagan, financially fettered founder of Boys' Town, a colony for down-and-out lads, accepts the responsibility for his good behaviour. Ted is suffering from a back injury and Whitey Marsh, juvenile mayor of Boys' Town, does his best to comfort him. Mr. and Mrs. Maitland, a wealthy couple, want to adopt Whitey. Father Flanagan advises Whitey to accept their generous offer. Meanwhile, the Maitland's dog brings joy into Ted's life.

Whitey calls at the reformatory to visit one of Ted's friends, but in attempting to do a good deed gets involved in crime and finds himself an inmate. There are further complications, but Father Flanagan finds a way out. The sentimental climax sees Whitey released, Ted able to walk again, and Father Flanagan relieved of his financial burdens. The only casualty is the dog.

Acting.—Spencer Tracy superbly preserves continuity of character as Father Flanagan. He acts as if he really believes in his part, and in taking his task seriously he makes it and much of the film live. Mickey Rooney is a versatile and likeable Whitey, and Lee J. Cobb creates a favourable impression as Father Flanagan's loyal, long-suffering financial adviser. Bobs Watson, Larry Nunn and Darryl Hickman are wonderfully natural in key juvenile rôles.

Production.—With few exceptions, all the characters are heroes at the finish of the picture, if not at the start. Even the dog earns a swell funeral. The overwhelming triumphs of virtue over vice are accomplished through such weepy channels that the story is sometimes in danger of succumbing to its own torrent of tears, but fortunately the fears are, in the main, anticipatory rather than actual.

For this blessing Spencer Tracy earns full praise and the audience's gratitude and applause. The warmth of his personality and the vigour of his acting bring welcome sunshine to practically every sticky situation—and there are plenty. The comedy relief is, incidentally, restricted to one burlesque sequence. But good as the acting is, star and title values still remain the picture's most confident and certain key to popular box-office success.

Points of Appeal.—Tender, if over-sentimentalised, story, fine performance by Spencer Tracy, eager and natural juveniles, liberal technical presentation, tremendously zealous direction, obvious family angle, big title and bigger stars.

Road to Zanzibar

Paramount. American (U). Directed by Victor Schertzinger. Featuring Bing Crosby, Bob Hope, Dorothy Lamour, Una Merkel and Eric Blore. 8,285 feet. Release not fixed.

IF you want laughs, "Road to Zanzibar" has got—and got in very large measure. It is a wonderful follow-up to "Road to Singapore," with the Crosby-Hope-Lamour team excelling themselves.

Main asset is the cross-talk between Crosby and Hope as they tour as a vaudeville team across darkest Africa. Hope is the stooge who is put into all sorts of dare-devil acts of which Crosby is the originator. When glamorous women cut in their lives things start popping.

A feature is the free-and-easy way in which the stars take their rôles and *ad lib.* to their hearts' content. They laugh at everything, and themselves included. The picture is a certainty for any hall.

Story.—Chuck and Fearless Frazer, a vaudeville turn, are touring Africa. Frazer has to do all the dangerous jobs, acting as a human cannonball, a human flyer, etc. They get into trouble with the authorities. They buy a diamond mine from a mad millionaire and manage to sell it again, but have to flee hurriedly from the buyers, who discover it is a fake.

They are taken in by a couple of vaudeville actresses, who work a racket in which one pretends to be a slave girl and the other gets a sucker to buy her, the auctioneer and the girls sharing the proceeds. These girls persuade Chuck and Frazer to take them across Africa. Both the men fall for the younger girl, but break with them when they find out their schemes. They are reunited later when they reach the coast and combine to raise enough money by another act to go back to America.

Acting.—Bing Crosby furthers his career as a comedian, as distinct from a crooner, as Chuck, but he does sing two or three numbers very effectively. Bob Hope as Fearless Fraser teams with him excellently, and the pair dominate the picture with their easy, humorous backchat.

Dorothy Lamour is good as the glamorous gold-digger who falls genuinely in love. She has no sarong, and in one or two scenes could have done with it. Una Merkel is bright and vivacious as her girl friend, and Eric Blore has a small part as a mad millionaire.

Production.—Most people these days go to the kinema to get rid of their worries and apprehensions, and this picture sets out to do this very thing; and it does it extremely effectively.

There is more than a touch of satire in the laughs caused by ridiculing travel films, jungle romances, and so on, but the producer is not afraid either of poking fun at his own picture.

The stunts which Fearless Frazer has to undergo are most amusingly staged, and there is not a dull moment in the picture. Backchat and wisecracks come spontaneously, and the phoney African background is a delight in itself.

A novel laugh is obtained by making the natives talk a mumbo-jumbo language and interpret in American sub-titles.

There can be no doubt that this is as good a laugh tonic as one could wish for in these days.

Points of Appeal.—The "Road to Singapore" team back again, and better than ever. Riotous comedy, songs and romance.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

BLONDES AND BLUNDERS. American (U). 1,445 feet. Release not fixed.—Comedy marital mix-up, telling of the misadventures of a henpecked husband who gets innocently involved with a glamorous woman crook. Walter Catlett is the star, and he puts new life into familiar situations and gags. Technical work good. Sound comedy fill-up.

SCREEN SNAPSHOTS. No. 61. American (U). 803 feet. Release not fixed.—Fan short, introducing stars from the film "Arizona" and famous English players now resident in Hollywood. Commentary and presentation smooth. Reliable fill-up of its type.

MOUSE MEETS LION. American (U). 604 feet. Release not fixed.—Modern interpretation of the famous fable expressed in cartoon form. Gags and draftsmanship good. Sound cartoon offering.

FROM SINGAPORE TO HONG KONG. American (U). 915 feet. Release not fixed.—Travel-interest featurette, giving a brief history and itinerary of Britain's famous outposts in Asia. Commentary and photography adequate. Useful short.

SOJOURN IN HAVANA. American (U). 837 feet. Release not fixed.—Education and entertainment combined in this excellent picturisation of Cuba's capital. The modern town, with its spacious promenades, beautiful gardens and magnificent buildings, is compared with the old section, still the centre of Havana's business interests, with its narrow colonnaded streets and Spanish architecture. Good filler for any programme.

COLD TURKEY. American (U). 1,485 feet. Release not fixed.—Slapstick comedy, with humour that will undoubtedly find favour. Story of Christmas party at the office, winning a turkey in the draw, and subsequent trouble getting home with the bird. The hero a most convincing whoopee-maker.

SCREEN SNAPSHOTS. No. 90. American (U). 852 feet. Release not fixed.—Film fans who like to see screen favourites in their off hours will enjoy viewing Hollywood's stars away from the studio sets. Too many to name, but all looking happy enough to put any audience in equally good humour.

COMMUNITY SING. No. 38. American (U). 981 feet. Release not fixed.—Don Baker at the organ with his vocal party would be much more appreciated if the numbers they perform were better known in this country. A good effort.

WASHINGTON. No. 12. American (U). 944 feet. Release not fixed.—Likely to prove of great topical interest, particularly now. The camera tours Key West, the U.S.A.'s equivalent of Sandhurst, to present a comprehensive picture of the four years' course through which every officer for the States army must graduate. A thoroughly interesting film.

COMMUNITY SING. No. 39. American (U). 869 feet. Release not fixed.—Sing-song short, featuring known and unknown songs. Treatment uninspired and presentation meagre. Very moderate fill-up.

M-G-M

AN AIRMAN'S LETTER TO HIS MOTHER. British (U). One reel. Release not fixed.—Profound British cameo documentary, taking the form of a reading of the widely publicised and intensely patriotic and poignant letter of a young air officer to his mother. Sentiment superb and treatment and presentation dignified. Outstanding featurette.

MEMORY TRICKS. American (U). One reel. Release not fixed.—Novel and amusing Pete Smith featurette, presenting a unique memory test. Staging snappy and commentary excellent. Capital general fill-up.

FRANCHOT TONE

Deanna DURBIN

in

"Nice Girl"

WALTER BRENNAN

with

FRANCHOT TONE

WALTER BRENNAN

ROBERT STACK

ROBERT BENCHLEY

HELEN BRODERICK

A JOE PASTERNAK Production

Directed by

WILLIAM A. SEITER

ROBERT STACK

PROVINCIAL TRADE SHOWS:

CARDIFF	Odeon	Tues..	10th June at 10.45 a.m
NOTTINGHAM	Ritz	Tues..	10th June at 10.45 a.m
MANCHESTER	Odeon	Tues..	10th June at 10.45 a.m
LIVERPOOL	Paramount	Tues..	10th June at 10.45 a.m
LEEDS	Odeon	Tues..	10th June at 10.45 a.m
NEWCASTLE	Odeon	Tues..	10th June at 10.45 a.m
GLASGOW	Paramount	Tues..	10th June at 10.45 a.m
BIRMINGHAM	Scala	Fri..	13th June at 10.30 a.m
BELFAST	Classic	Tues..	10th June at 10.45 a.m
SHEFFIELD	Cin. House	Fri..	13th June at 10.45 a.m

Release Date July 14th

A New Universal Picture

ROBERT BENCHLEY

HELEN BRODERICK

ANN GILLIS

ANNE GWYNNE

GB NEWS 12,000 MILES TO GB NEWS IN 36 HOURS THE WORLD'S FASTEST NEWS-REEL

127-133 WARDOUR ST., LONDON, W.1.

GENERAL FILM DISTRIBUTORS LTD

a

BIN

Girl?"

A JOE PASTERNAK
Production

Directed by
WILLIAM A. SEITER

PROVINCIAL TRADE SHOWS:

-	- Odeon -	- Tues..	10th June at 10.45 a.m.
GHAM	- Ritz -	- Tues..	10th June at 10.45 a.m.
STER	Odeon -	Tues..	10th June at 10.45 a.m.
OL	- Paramount -	Tues..	10th June at 10.45 a.m.
-	- Odeon -	- Tues..	10th June at 10.45 a.m.
TLE	- Odeon -	- Tues..	10th June at 10.45 a.m.
W -	- Paramount -	Tues..	10th June at 10.45 a.m.
HAM	- Scala -	- Fri..	13th June at 10.30 a.m.
-	- Classic -	- Tues..	10th June at 10.45 a.m.
LD	- Cin. House -	Fri..	13th June at 10.45 a.m.

Release Date July 14th

ANNE GWYNNE

GFD
GENERAL FILM DISTRIBUTORS LTD

UNIVERSAL NEWS

N, W.1. Telephone: GERRARD 7311

FRANK LLO
LOR
ROBER
GLAD
GB NEWS
127-133 WARDOUR ST., LONDON, W

D PRODUCTIONS Inc. Presents

'he Lady 'm Cheyenne

Starring

ETTA YOUNG

with

PRESTON EDWARD ARNOLD
S GEORGE • FRANK CRAVEN

Produced and Directed by

FRANK LLOYD

sociate Producer: JACK H. SKIRBALL

reen Play by Warren Duff, Kathryn Scola

Based on an original story by
Jonathan Finn and Theresa Oaks

A New Universal Picture

LONDON TRADE SHOW: G.-B. PRIVATE THEATRE, TUES., JUNE 10, at 3 p.m.

PROVINCIAL TRADE SHOWS:

CARDIFF	Odeon	Tuesday, 17th June	at 10.45 a.m.
NOTTINGHAM	Ritz	Tuesday, 17th June	at 10.45 a.m.
MANCHESTER	Odeon	Tuesday, 17th June	at 10.45 a.m.
LIVERPOOL	Paramount	Tuesday, 17th June	at 10.45 a.m.
LEEDS	Odeon	Tuesday, 17th June	at 10.45 a.m.
NEWCASTLE	Odeon	Tuesday, 17th June	at 10.45 a.m.
GLASGOW	Paramount	Tuesday, 17th June	at 10.45 a.m.
BIRMINGHAM	Scala	Friday, 4th July	at 10.30 a.m.

Release Date, August 18th.

Telephone: GERRARD 7311

VIRGINIA BRUCE · JOHN BARRY

CHARLIE RUGGLE

GB NEWS

WORLD'S TEST REEL

127 – 133 WARDOUR ST., LONDON, W.1.

ORE • JOHN HOWARD

Telephone: GERRARD 7311

UNIVERSAL NEWS

The LO

with

HENRY STEPHENSON

S. Z. SAKALL

NILS ASTHER

SARAH PADDEN

DOROTHY TREE

Based on the Novel by H. De Vere Stacpoole

Associate Producer: BEN HERSH

Directed by EDWARD LUDWIG. *Produced by* LAWRENCE W. FOX, Jnr.

GB NEWS — THE WORLD'S FASTEST NEWS-REEL

A New Universal Picture

127-133 WARDOUR ST., LONDON, W.1

BRIAN AHERNE
and
KAY FRANCIS
in
MAN WHO
T HIMSELF

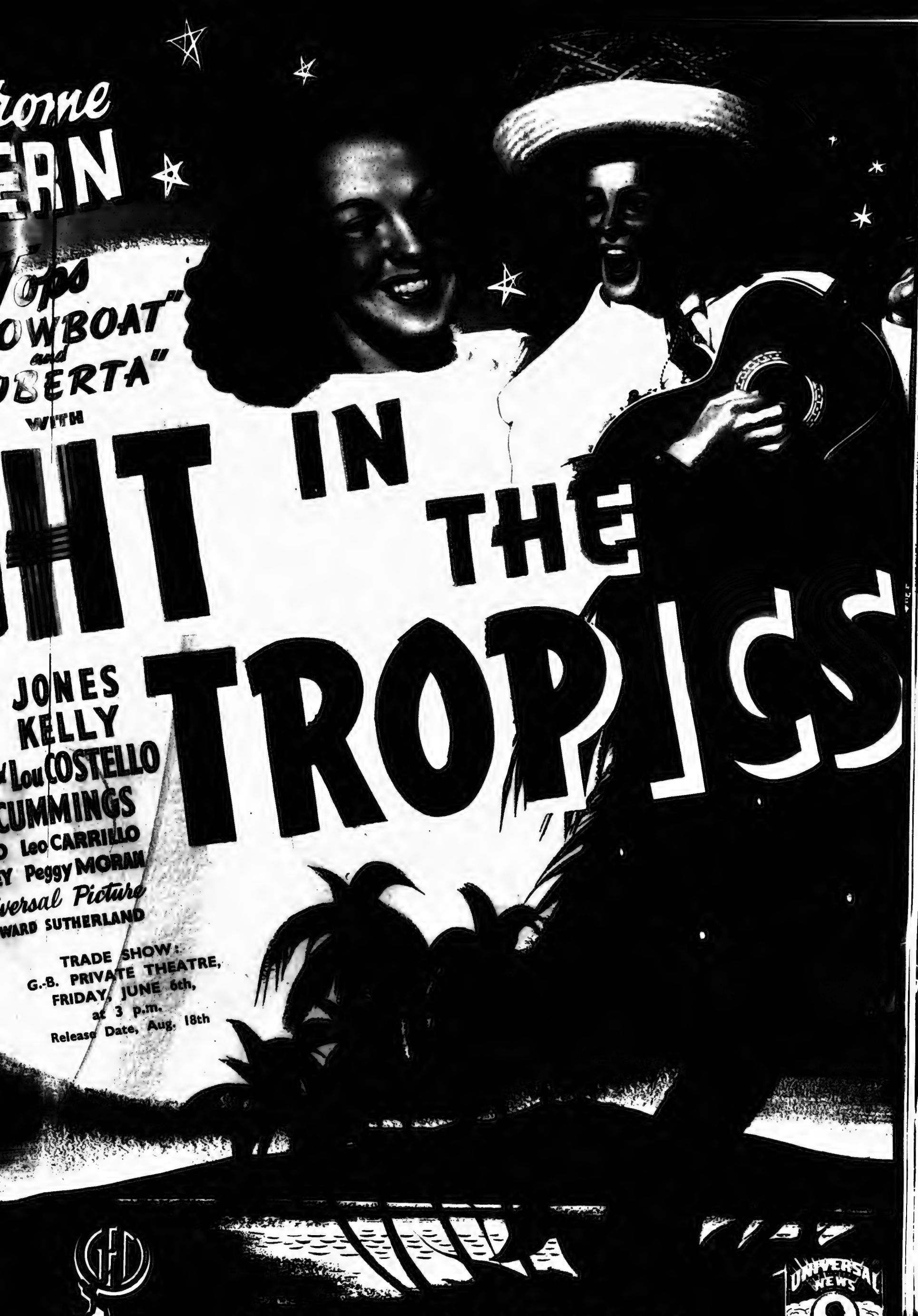
TRADE SHOW:
MONDAY NINE

GFD

UNIVERSAL NEWS

Telephone: GERRARD 7311

127 – 133 WARDOUR ST, LONDON, W. 1.



Telephone: GERRARD 7311

DEANNA'S LATEST PICTURE

Deanna Durbin, the star of NICE GIRL?, her latest picture which has caused a sensation in America. In the above scene she is photographed with Ann Gillis, one of the all-star supporting cast (which includes Franchot Tone) of this Universal subject which General Film Distributors Trade showed this week.

GIVE US WINGS

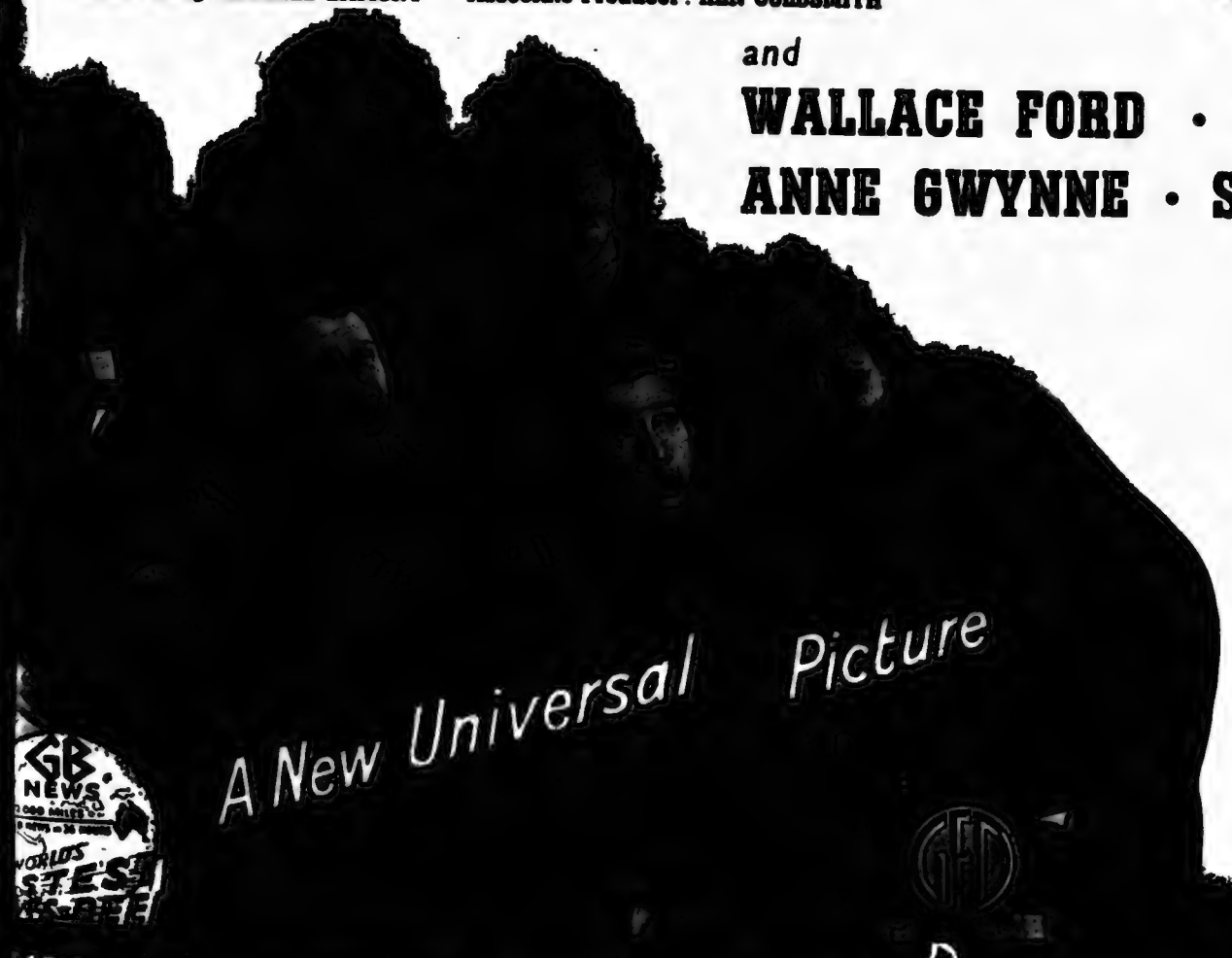
BILLY HALOP · HUNTZ HALL · GABRIEL DELL
BERNARD PUNSLY · BOBBY JORDAN

Screen play by ARTHUR T. HORMAN, ROBERT LEE JOHNSON
Original story by Eliot Gibbons

Directed by CHARLES LAMONT · Associate Producer: KEN GOLDSMITH

and

WALLACE FORD · VICTOR JORY
ANNE GWYNNE · SHEMP HOWARD



LONDON TRADE SHOW:
G.F.D. PRIVATE THEATRE
FRIDAY, JUNE 6th
at 11 a.m.

A New Universal Picture

GB NEWS

UNIVERSAL NEWS

127 - 133 WARDOUR ST. LONDON. W. 1. Telephone: GERRARD 7311

"THE LADY FROM CHEYENNE"

One of the most anticipated subjects on the current General Film Distributors Trade show programme is the Frank Lloyd production, THE LADY FROM CHEYENNE, which will be presented on Tuesday, June 10, at 3 p.m., at the G.-B. Private Theatre, Film House. Loretta Young is starred and the imposing supporting cast includes Robert Preston, Edward Arnold, Stanley Fields, Gladys George, Spencer Charters, Jessie Ralph and Frank Craven.

DENNIS O'KEEFE

CONSTANCE MOORE

HELEN PARRISH

LEWIS HOWARD

PROVINCIAL TRADE SHOWS:

CARDIFF	Odeon	Thursday,	5th June at 10.45 a.m.
MANCHESTER	Odeon	Thursday,	5th June at 10.45 a.m.
LIVERPOOL	Paramount	Thursday,	5th June at 10.45 a.m.
LEEDS	Odeon	Thursday,	5th June at 10.45 a.m.
NEWCASTLE	Odeon	Thursday,	5th June at 10.45 a.m.
GLASGOW	Paramount	Thursday,	5th June at 10.45 a.m.
BIRMINGHAM	Scala	Wednesday,	11th June at 10.30 a.m.

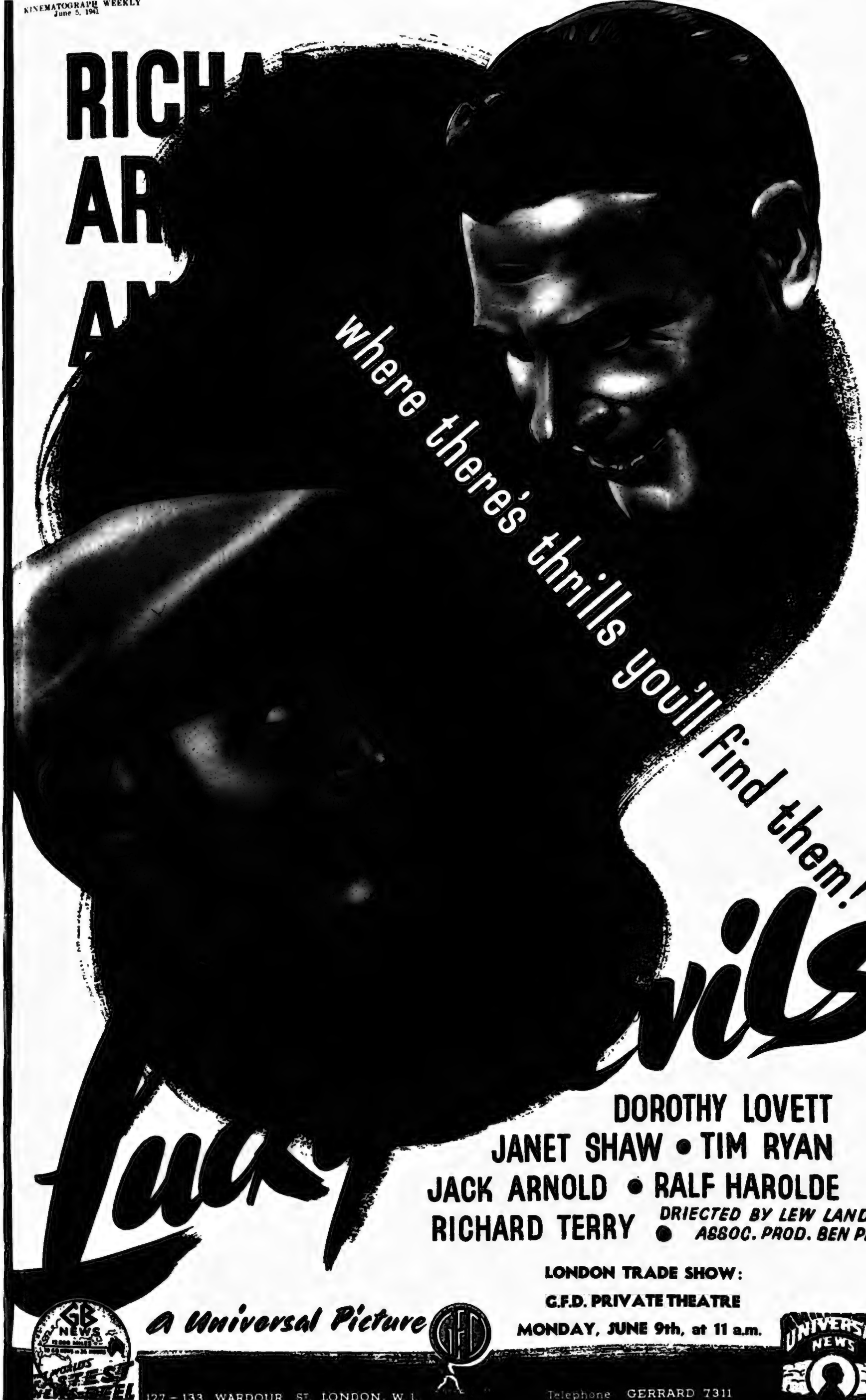
Original Story by SCOTT DARLING & ERNA LAZARUS.
Screenplay by SCOTT DARLING · ERNA LAZARUS · HAL BLOCK.
DIRECTED BY ARTHUR LUBIN
Associate Producer, JOSEPH SANFORD

GFD

127 – 133 WARDOUR ST. LONDON. W. 1. Telephone: GERRARD 731

"THE INVISIBLE WOMAN"

One of the most ingenious thrillers ever screened is promised by General Film Distributors in the Universal production, THE INVISIBLE WOMAN, which was Trade shown this week. John Barrymore appears as the professor who invents an "invisibility" machine, and the cast also includes Virginia Bruce, John Howard, Oscar Homolka, Charles Lane, Ed. Brophy, etc.


RICHA
AR
A
where there's thrills you'll find them!
Lucky
Nils
DOROTHY LOVETT
JANET SHAW • TIM RYAN
JACK ARNOLD • RALF HAROLDE
RICHARD TERRY
DRIECTED BY LEW LANDERS
ASSOC. PROD. BEN PIVAR
LONDON TRADE SHOW:
G.F.D. PRIVATE THEATRE
MONDAY, JUNE 9th, at 11 a.m.
a Universal Picture
GB NEWS
UNIVERSAL NEWS
127 – 133 WARDOUR ST. LONDON, W. 1.
Telephone GERRARD 7311

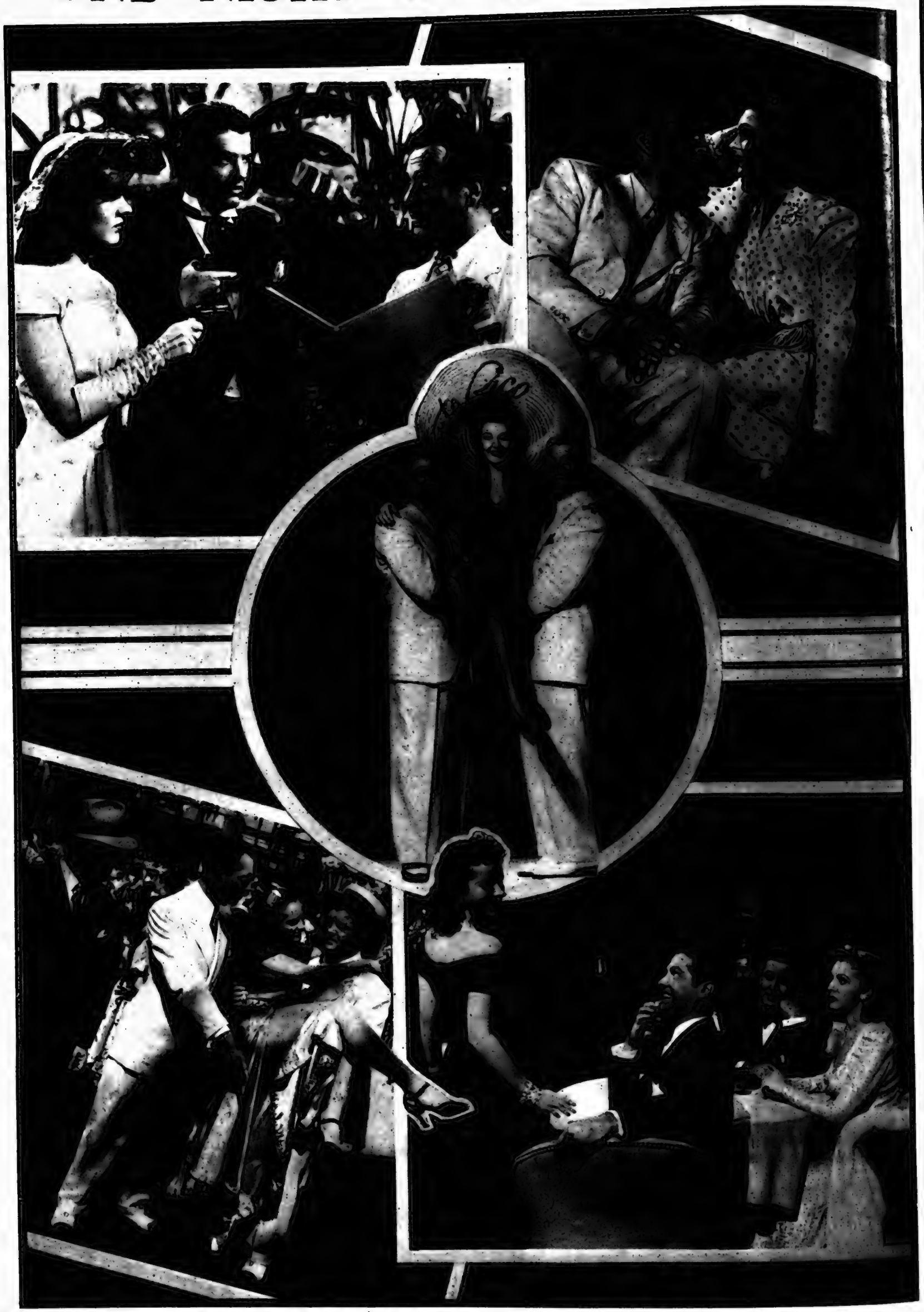
"THE MAN WHO LOST HIMSELF"

Acclaimed in America as the finest picture ever made by Kay Francis, THE MAN WHO LOST HIMSELF will be Trade shown by General Film Distributors on Monday, June 9, at 3 p.m., at the G.-B. Private Theatre, Film House. This exotic star is supported by Brian Aherne in this noteworthy Universal production.

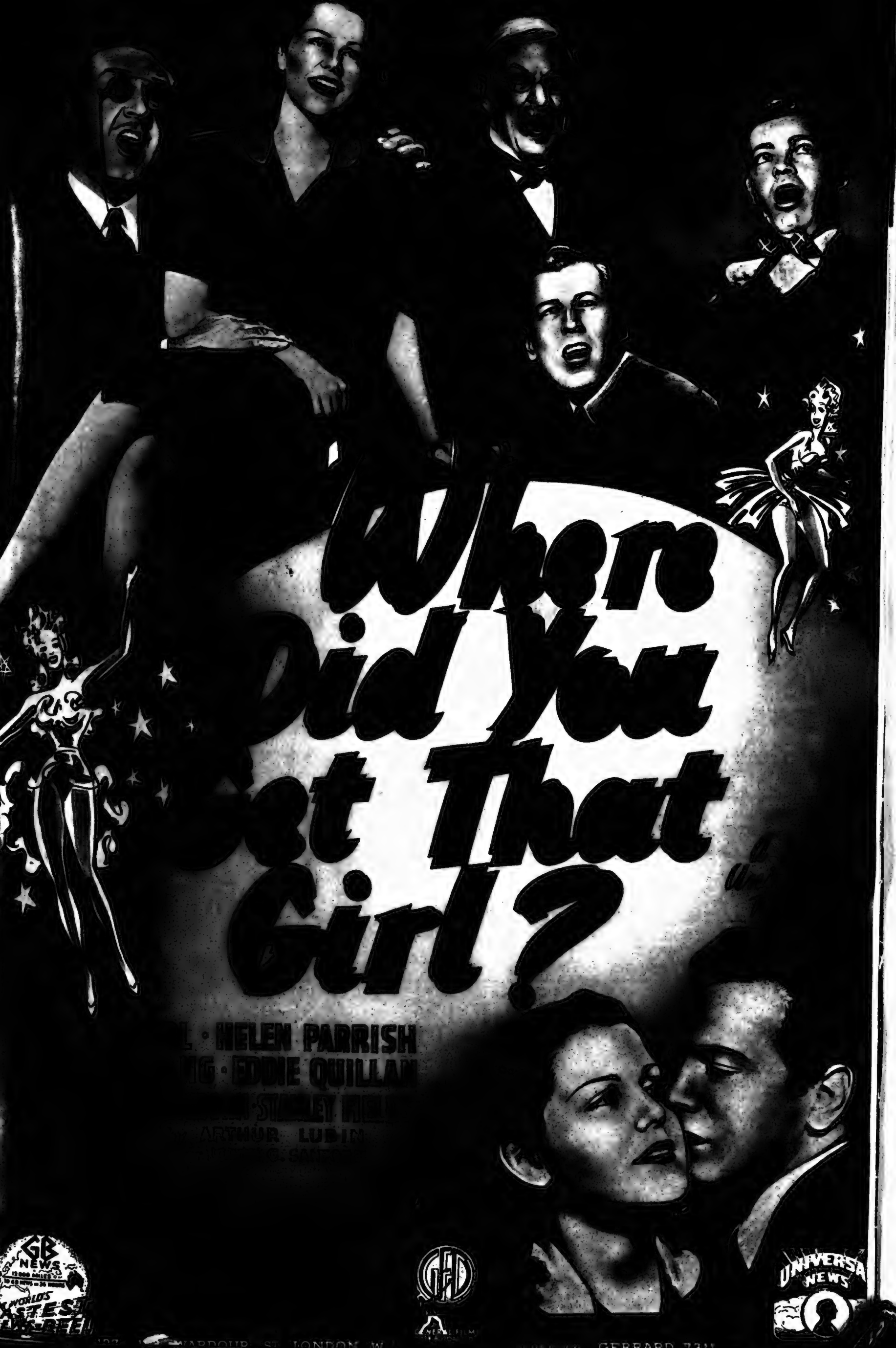
HUGH
HERB
OPEE
BLONDES!

MEET THE
Chump
NAGEL
LONDO
G.F.D. PR
THURSDA
at 11 a.m.
ECTED BY EDWARD
ODUCER K. GOLDSMITH
A Universal Picture
GB NEWS
UNIVERSAL NEWS
127-133 WARDOUR ST. LONDON, W.1
Telephone: GERRARD 7311

"ONE NIGHT IN THE TROPICS"

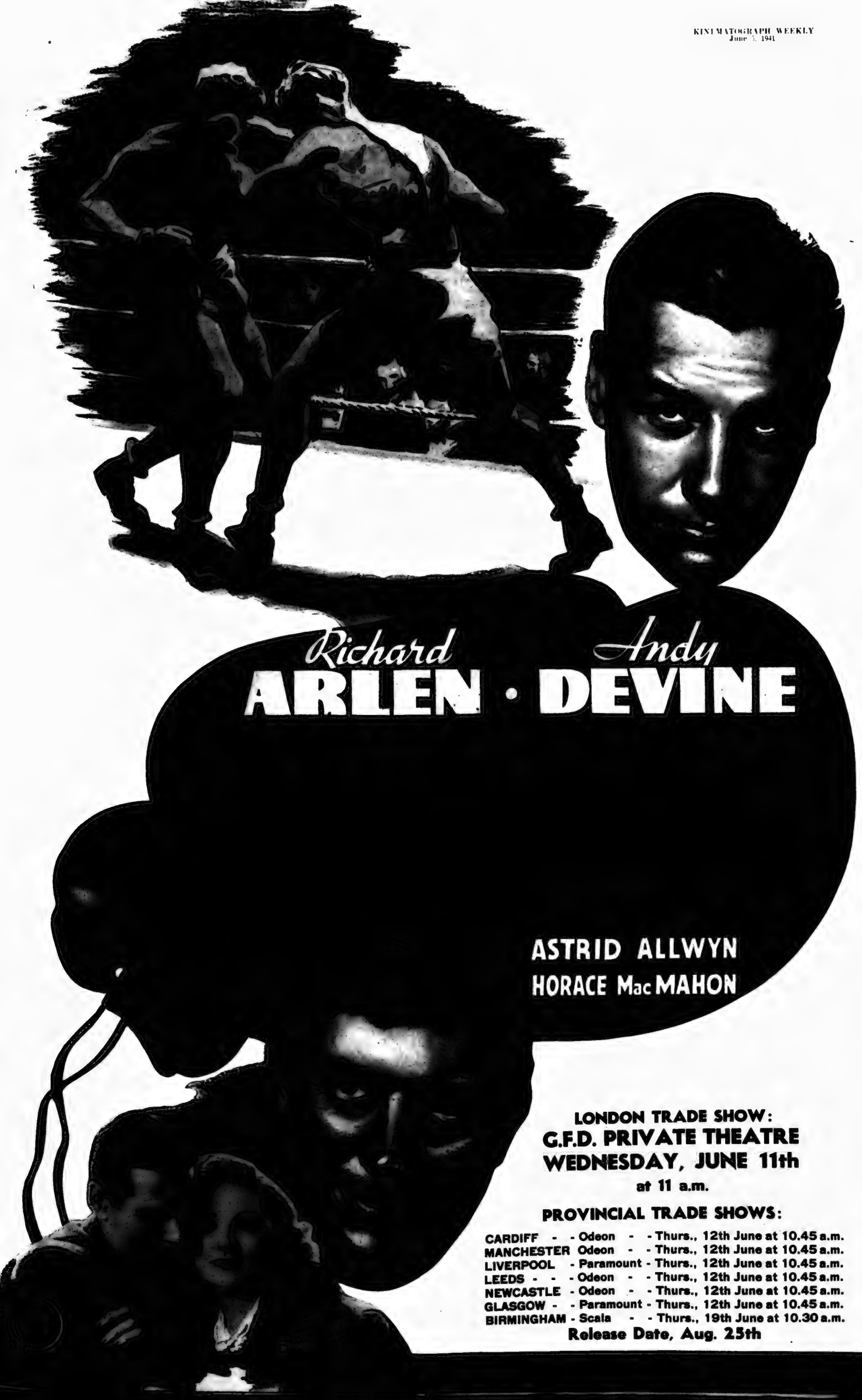


Scenes from the Universal production, ONE NIGHT IN THE TROPICS, one of the high spots of the current General Film Distributors' offerings. The cast of the picture, which will be Trade shown on Friday, June 6, at 3 p.m., at the G.-B. Private Theatre, includes Robert Cummings, Allan Jones, Leo Carrillo, Nancy Kelly, Robert Morley, Peggy Moran.

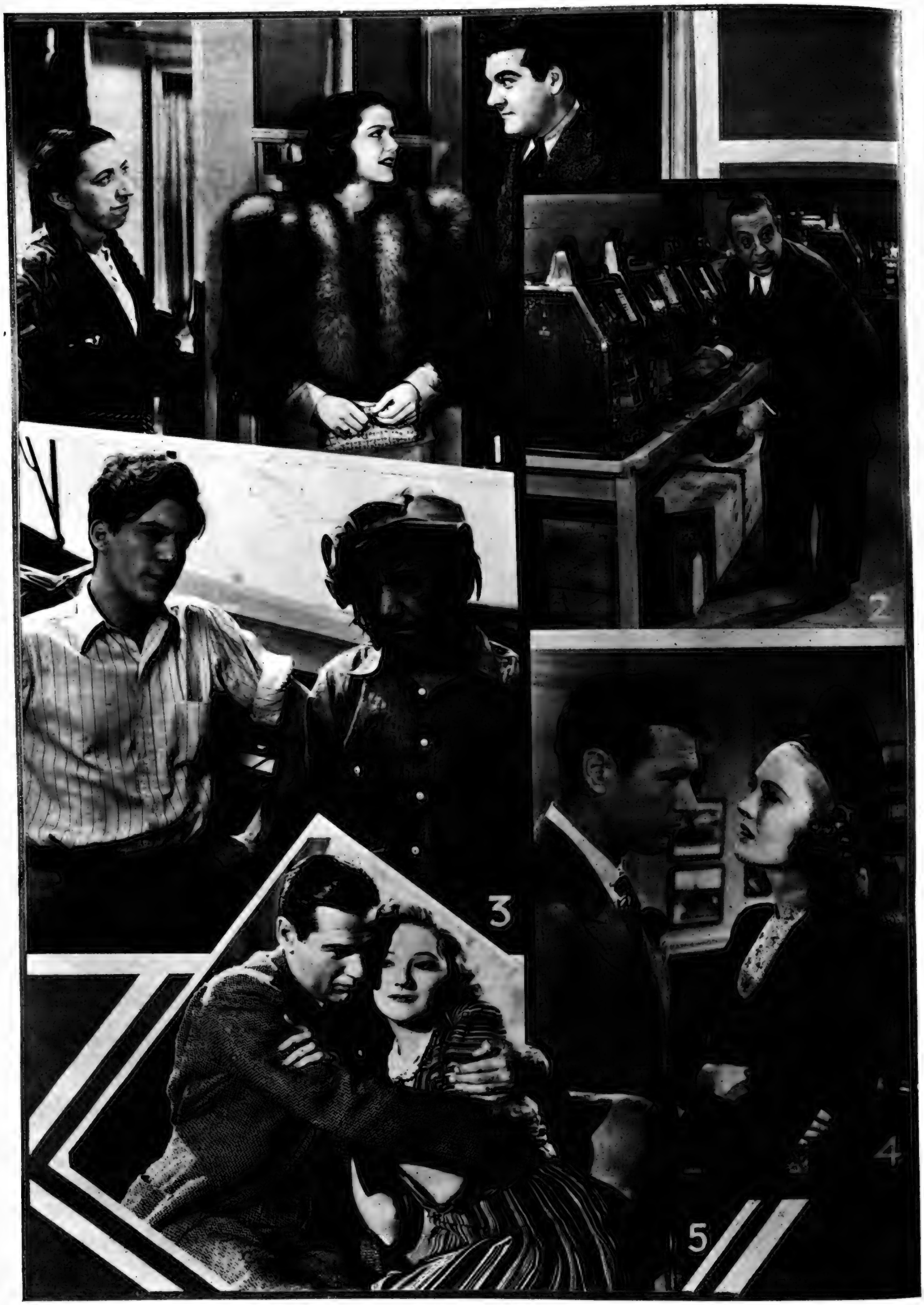

Who Did You Get That Girl?
HELEN PARRISH
EDDIE QUILLAN
ARTHUR LUBIN
GB NEWS
UNIVERSAL NEWS
GERRARD 7311

"NICE GIRL?"—OF COURSE

Enthusiastic reports are received of Deanna Durbin's performance in her latest Universal picture, NICE GIRL?, which General Film Distributors Trade showed this week. Franchot Tone, Robert Stack, Walter Brennan, Robert Benchley, Helen Broderick, are in the prominent supporting cast of the film. Joe Pasternak is the producer.


Richard
ARLEN · Andy
DEVINE
ASTRID ALLWYN
HORACE Mac MAHON
LONDON TRADE SHOW:
G.F.D. PRIVATE THEATRE
WEDNESDAY, JUNE 11th
at 11 a.m.
PROVINCIAL TRADE SHOWS:
CARDIFF - - Odeon - - Thurs., 12th June at 10.45 a.m.
MANCHESTER Odeon - - Thurs., 12th June at 10.45 a.m.
LIVERPOOL - Paramount - Thurs., 12th June at 10.45 a.m.
LEEDS - - - Odeon - - Thurs., 12th June at 10.45 a.m.
NEWCASTLE - Odeon - - Thurs., 12th June at 10.45 a.m.
GLASGOW - - Paramount - Thurs., 12th June at 10.45 a.m.
BIRMINGHAM - Scala - - Thurs., 19th June at 10.30 a.m.
Release Date, Aug. 25th

FIVE WINNERS FROM G.F.D.



In addition to the other pictures already illustrated General Film Distributors are presenting a further fine box-office attraction during the current week. Above are scenes from these Universal productions. (1) *Helen Parrish and Lewis Howard in I'M NOBODY'S SWEETHEART NOW.* (2) *Hugh Herbert in MEET THE CHUMP.* (3) *Billy Halop (one of the Dead End Kids) in GIVE US WINGS.* (4) *Richard Arlen and Dorothy Lovett in LUCKY DEVILS.* (5) *Richard Arlen in THE LEATHERPUSHERS.*

TRADE SHOW OFFERS—MAY, 1941

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Adam Had Four Sons	Columbia ..	80 min.	A	7,200 ft.	Ingrid Bergman, Warner Baxter, Susan Hayward	Attractive booking for the majority of audiences and women in particular. Not for youngsters	May 22, 1941	Not Fixed
Always a Bride ..	Warner ..	57 min.	U	5,206 ft.	Rosemary Lane, George Reeves, John Eldridge	Good support for any hall. Harmless for juveniles ..	May 29, 1941	Not Fixed
Andy Hardy's Private Secretary	M-G-M.. ..	101 min.	U	9,089 ft.	Mickey Rooney, Lewis Stone, Kathryn Grayson	Excellent general booking. Great for youngsters ..	May 1, 1941	Not Fixed
Case of the Black Parrot, The	Warner ..	59 min.	A	5,370 ft.	William Lundigan, Maris Wrixon, Paul Cavanagh	Good booking of its type for support	May 29, 1941	Not Fixed
Caught in the Act ..	Pathe	60 min.	U	5,397 ft.	Henry Armetta, Iris Meredith, Robert Baldwin	Acceptable second for the masses, family and youngsters	May 1, 1941	Not Fixed
Cheers for Miss Bishop	United Artists	95 min.	U	8,530 ft.	Martha Scott, William Gargan, Edmund Gwenn	Excellent general booking. Great for the family ..	May 8, 1941	Not Fixed
*Danny Boy	Butcher ..	80 min.	U	7,180 ft.	Wilfrid Lawson, Ann Todd, Grant Tyler	Very good title booking for the masses, family and youngsters	May 1, 1941	Not Fixed
Devil and Miss Jones, The	RKO-Radio ..	98 min.	U	9,000 ft.	Jean Arthur, Robert Cummings, Charles Coburn	First-rate booking for all halls	May 29, 1941	Not Fixed
Devil Bat, The ..	Pathe	67 min.	A	6,132 ft.	Bela Lugosi, Suzanne Kaaren, Dave O'Brien	Very good star thriller for the masses. Hardly suitable for youngsters	May 1, 1941	Not Fixed
Doomed Caravan ..	Paramount ..	60 min.	U	5,562 ft.	William Boyd, Minna Gombel	Popular booking. A joy for Western fans	May 29, 1941	Aug. 4, 1941
Face Behind the Mask, The	Columbia ..	68 min.	A	6,122 ft.	Peter Lorre, Evelyn Keyes, George E. Stone	Title and star booking for the masses. Hardly suitable for youngsters	May 29, 1941	Not Fixed
*Floating City	Renown ..	39 min.	U	3,500 ft.		Outstanding novelty offering. Great for youngsters	May 15, 1941	Not Fixed
Footlight Fever	RKO-Radio ..	68 min.	U	6,120 ft.	Alan Mowbray, Donald McBride, Elisabeth Risdon	Handy comedy support for the masses. Safe for youngsters	May 22, 1941	Not Fixed
Footsteps in the Dark..	Warner ..	95 min.	A	8,640 ft.	Errol Flynn, Brenda Marshall, Ralph Bellamy	Attractive and novel general booking. Nothing to harm youngsters	May 29, 1941	Not Fixed
Free and Easy	M-G-M ..	56 min.	U	5,009 ft.	Robert Cummings, Ruth Hussey, C. Aubrey Smith	Obvious star comedy bet. Safe for youngsters ..	May 29, 1941	July 21, 1941
Golden Hoofs	20th Century-Fox	67 min.	U	6,092 ft.	Jane Withers, Buddy Rogers, George Irving	Good general booking. Very good for youngsters ..	May 22, 1941	Not Fixed
Great Plane Robbery, The	Columbia ..	54 min.	U	4,909 ft.	Jack Holt, Stanley Fields, Vicki Lester	Cast-iron programmer for the ninepennies. Nothing to harm youngsters	May 29, 1941	Not Fixed
High Sierra	Warner ..	100 min.	A	9,100 ft.	Humphrey Bogart, Ida Lupino, Joan Leslie	Very good general booking. Not for youngsters ..	May 29, 1941	Not Fixed
Keeping Company ..	M-G-M ..	80 min.	U	7,227 ft.	Frank Morgan, Ann Rutherford, John Shelton	Attractive two-feature programme booking, particularly for the family and youngsters	May 29, 1941	Not Fixed
Lady Eve, The ..	Paramount ..	94 min.	U	8,421 ft.	Barbara Stanwyck, Henry Fonda, Charles Coburn	Capital light booking for all classes. Nothing to harm youngsters	May 22, 1941	Not Fixed
Lady with Red Hair ..	Warner ..	78 min.	A	7,019 ft.	Miriam Hopkins, Claude Rains, Richard Ainley	Outstanding general booking. Unlikely to appeal to youngsters	May 29, 1941	Not Fixed
Meet Boston Blackie	Columbia ..	60 min.	A	5,456 ft.	Chester Morris, Rochelle Hudson	First-rate thriller. Good for the family	May 29, 1941	Not Fixed
Melody for Three ..	RKO-Radio ..	67 min.	U	6,035 ft.	Jean Hersholt, Fay Wray, Schuyler Standish	Very good popular and family booking	May 22, 1941	Not Fixed
Murder Among Friends	20th Century-Fox	67 min.	A	6,042 ft.	Marjorie Weaver, John Hubbard, Mona Barrie	Good two-feature programme proposition. Safe for the family	May 15, 1941	Not Fixed
On Special Duty ..	Columbia ..	57 min.	U	5,152 ft.	Charles Starrett, Lorna Gray, Dick Curtis	Good Western second. Very good for youngsters ..	May 22, 1941	Not Fixed
Penalty, The	M-G-M ..	80 min.	A	7,242 ft.	Edward Arnold, Lionel Barrymore, Marsha Hunt	Very good programmer. Should not harm youngsters	May 22, 1941	June 16, 1941
Rage in Heaven ..	M-G-M ..	84 min.	A	7,575 ft.	Robert Montgomery, Ingrid Bergman, George Sanders	Excellent general booking. Hardly suitable for youngsters	May 15, 1941	Not Fixed
Repent at Leisure ..	RKO-Radio ..	67 min.	U	6,061 ft.	Wendy Barrie, Kent Taylor, George Barbier	Very good popular booking. Particularly good for the family	May 22, 1941	Not Fixed
Round-up, The	Paramount ..	88 min.	U	7,964 ft.	Richard Dix, Patricia Morison, Preston Foster	Very good popular booking. Safe for youngsters ..	May 29, 1941	Not Fixed
Sleepers West	20th Century-Fox	73 min.	U	6,570 ft.	Lloyd Nolan, Lynn Bari, Mary Beth Hughes	Good average programmer. Safe for the family ..	May 22, 1941	Not Fixed
South of Suez	Warner ..	85 min.	A	7,650 ft.	George Brent, Brenda Marshall, George Tobias	Good melodrama for the masses. Should not harm youngsters	May 22, 1941	Not Fixed
Stranger, The	Columbia ..	54 min.	U	4,855 ft.	Charles Starrett, Lorna Gray, Dick Curtis	Good outdoors support. Great for youngsters ..	May 22, 1941	Not Fixed
Strawberry Blonde ..	Warner ..	95 min.	A	8,640 ft.	James Cagney, Olivia de Havilland, Rita Hayworth	Cast-iron popular booking. Should not harm juveniles	May 29, 1941	Not Fixed
That Uncertain Feeling	United Artists	81 min.	A	7,351 ft.	Merle Oberon, Melvyn Douglas, Burgess Meredith	Excellent comedy booking. Not for youngsters ..	May 29, 1941	Not Fixed
There's Magic in Music	Paramount ..	80 min.	U	7,200 ft.	Allan Jones, Susanna Foster, Margaret Lindsay	Excellent romantic musical. Great for youngsters and the family	May 1, 1941	Not Fixed
This Man Reuter ..	Warner ..	89 min.	U	8,100 ft.	Edward G. Robinson, Edna Best, Albert Basserman	Excellent general booking. Great for the family ..	May 22, 1941	Not Fixed
Tobacco Road	20th Century-Fox	84 min.	A	7,593 ft.	Charley Grapewin, Marjorie Rambeau, William Tracy	Out-of-the-rut offering for the discerning. Not for juveniles	May 22, 1941	Not Fixed
Topper Returns ..	United Artists	87 min.	A	7,994 ft.	Joan Blondell, Roland Young, Carole Landis	Excellent popular booking. Should not harm youngsters	May 29, 1941	Not Fixed
*Turned Out Nice Again	United Artists	81 min.	U	7,250 ft.	George Formby, Peggy Bryan, Elliot Mason	Capital comedy booking. A certain money spinner for all classes and ages	May 29, 1941	Not Fixed
Two Roads	Columbia ..	58 min.	U	5,278 ft.	Charles Starrett, Iris Meredith, Dick Curtis	Good support for most halls. Very good for youngsters	May 22, 1941	Not Fixed
†Western Union ..	20th Century Fox	93 min.	U	8,491 ft.	Robert Young, Randolph Scott, Virginia Gilmore	Excellent general booking. Great for youngsters ..	May 29, 1941	Not Fixed
Where the Buffalo Roam	New Realm ..	62 min.	U	5,619 ft.	Tex Ritter, Dorothy Short, Dave O'Brien	Reliable support for the masses. Good for youngsters	May 15, 1941	Not Fixed
You're the One ..	Paramount ..	80 min.	U	7,290 ft.	Bonnie Baker, Orrin Tucker, Edward Everett Horton	Moderate light booking. Nothing to harm youngsters	May 1, 1941	Not Fixed

REISSUES

Adventure in Sahara	Columbia ..	57 min.	A	5,130 ft.	Paul Kelly, C. Henry Gordon, Lorna Gray	Might find favour in industrial districts. Nothing injurious to youngsters	May 29, 1941	Not Fixed
*Come Out of the Pantry	Equity British	71 min.	U	6,477 ft.	Jack Buchanan, Fay Wray, Ronald Squire	The star's name is good enough to bring in the people. His performance is equal to his reputation. Family booking	May 22, 1941	Not Fixed
*Ghost Goes West, The	British Lion ..	82 min.	A	7,400 ft.	Robert Donat, Jean Parker, Eugene Pallette	A reissue of importance with outstanding merit. Box-office results certain. Safe for the family	May 22, 1941.	Not Fixed
*Peg of Old Drury ..	Equity British	75 min.	U	6,780 ft.	Anna Neagle, Cedric Hardwicke	Superb entertainment. Excellent box-office and appealing to all classes	May 22, 1941	Not Fixed
Vivacious Lady ..	RKO-Radio ..	90 min.	U	8,100 ft.	Ginger Rogers, James Stewart, James Ellison	Excellent booking. A tear or two but more laughs. Good for the whole family	May 22, 1941	Aug. 4, 1941
*While Parents Sleep	Equity British	73 min.	A	6,708 ft.	Jean Gillie, MacKenzie Ward, Enid Stamp-Taylor	Family entertainment. An amusing programme filler	May 29, 1941	Release immediate.

WHAT'S RELEASED IN JUNE, 1941

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	Poster.	"Kine." Review Date.
June 2	Back Street	General F.D. (Universal)	F. 4002	88	A	8,005	Charles Boyer, Margaret Sullavan, Richard Carlson	1/48, 1/12, 1/6..	April 10, 1941
.. 23	Boom Town	M-G-M	F. 4019	119	A	10,671	Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr	1/48, 1/12, 1/6..	April 17, 1941
.. 16	Captain Caution	United Artists ..	F. 3659	85	U	7,538	Victor Mature, Louise Platt, Leo Carrillo, Bruce Cabot	1/12, 1/6 ..	Jan. 2, 1941
.. 16	†Chad Hanna	20th Century-Fox	F. 4015	87	U	7,961	Henry Fonda, Dorothy Lamour, Linda Darnell, Guy Kibbee	1/48, 1/12, 1/6..	April 10, 1941
.. 2	City for Conquest	Warner	F. 3845	105	A	9,515	James Cagney, Ann Sheridan, Frank Craven, Donald Crisp	1/48, 1/12, 1/6..	Feb. 27, 1941
.. 23	*East of Piccadilly	Pathe	Br. R. 3790	79	A	7,121	Judy Campbell, Sebastian Shaw, Henry Edwards	1/12, 1/6 ..	Jan 30, 1941
.. 16	Escape to Glory	Columbia ..	F. 3896	73	A	6,602	Pat O'Brien, Constance Bennett	1/12, 1/6 ..	Mar. 13, 1941
.. 30	Four Mothers	Warner	F. 3816	84	U	7,638	The Lane Sisters, Gale Page, Claude Rains, Jeffrey Lynn	1/48, 1/12, 1/6..	Feb. 20, 1941
.. 16	Half a Sinner	General F.D. (Universal)	F. 3762	60	U	5,364	Heather Angel, John King	1/12, 1/6 ..	Jan. 23, 1941
.. 30	Here We Go Again	Pathe	F. 3848	60	A	5,452	East Side Kids	1/12, 1/6 ..	Feb. 20, 1941
.. 23	Hot Steel	General F.D. (Universal)	F. 3871	61	A	5,511	Richard Arlen, Andy Devine	1/12, 1/6 ..	Mar. 6, 1941
.. 30	Keeping Company	M-G-M	—	80	U	7,227	Frank Morgan, Ann Rutherford, John Shelton ..	1/48, 1/12, 1/6..	May 29, 1941
.. 30	*Kipps	20th Century-Fox	Br.Dr. 3981	112	U	10,081	Michael Redgrave, Diana Wynyard, Phyllis Calvert, Arthur Riscoe	1/48, 1/12, 1/6..	April 3, 1941
.. 2	Little Men	RKO-Radio ..	F. 3853	84	U	7,593	Kay Francis, Jack Oakie	1/12, 1/6 ..	Feb. 27, 1941
.. 16	Lone Wolf Keeps a Date, The ..	Columbia ..	F. 3866	66	A	5,828	Warren William, Francis Robinson	1/12, 1/6 ..	Feb. 20, 1941
.. 16	Misbehaving Husbands	Pathe	F. 3849	64	A	5,840	Harry Langdon, Betty Blythe	1/12, 1/6 ..	Feb. 27, 1941
.. 30	Mummy's Hand, The	General F.D. (Universal)	F. 3875	68	A	6,126	Dick Foran, Peggy Moran	1/12, 1/6 ..	Mar. 6, 1941
.. 30	Murder Over New York	20th Century-Fox	F. 3823	64	A	5,851	Sidney Toler, Marjorie Weaver, Robert Lowery..	1/12, 1/6 ..	Feb. 20, 1941
.. 9	Night at Earl Carroll's, A ..	Paramount ..	F. 3769	63	U	5,681	Ken Murray, Lilian Cornell, J. Carrol Naish ..	1/6	Jan. 23, 1941
.. 16	Penalty, The	M-G-M	F. 4104	80	A	7,242	Edward Arnold, Lionel Barrymore, Marsha Hunt, Robert Sterling	1/48, 1/12, 1/6..	May 22, 1941
.. 2	Philadelphia Story, The	M-G-M	F. 3798	112	A	10,087	Cary Grant, Katharine Hepburn, James Stewart	1/48, 1/12, 1/6..	Feb. 13, 1941
.. 9	Private Affairs	General F.D. (Universal)	F. 3624	75	U	6,736	Nancy Kelly, Robert Cummings, Hugh Herbert, Roland Young	1/12, 1/6 ..	Dec. 5, 1940
.. 23	Rookies	General F.D. (Universal)	F. 3999	83	U	7,590	Bud Abbott, Lou Costello, Lee Bowman, Alan Curtis	1/12, 1/6 ..	April 10, 1941
.. 2	Sandy Gets Her Man	General F.D. (Universal)	F. 3873	64	U	5,945	Baby Sandy, Stuart Erwin, Una Merkel	1/12, 1/6 ..	Mar. 6, 1941
.. 2	*Spring Meeting	Pathe	Br. R. 3795	93	U	8,418	Nova Pilbeam, Basil Sydney, Henry Edwards ..	1/12, 1/6 ..	Jan. 30, 1941
.. 9	Trial of Mary Dugan	M-G-M	F. 3992	89	A	8,095	Robert Young, Laraine Day	1/48, 1/12, 1/6 ..	April 10, 1941
.. 23	Tugboat Annie Sails Again ..	Warner	F. 3837	75	U	6,891	Marjorie Rambeau, Alan Hale, Jane Wyman, Ronald Reagan	1/12, 1/6 ..	Feb. 20, 1941
.. 9	Victory	Paramount ..	F. 3960	78	A	7,064	Fredric March, Betty Field, Cedric Hardwicke ..	1/12, 1/6 ..	Mar. 27, 1941
.. 9	Youth Will Be Served	20th Century-Fox	F. 3829	66	U	5,991	Jane Withers, Jane Darwell, Robert Conway ..	1/6	Feb. 20, 1941

REISSUES

June 2	One in a Million	20th Century-Fox	F. 14298	94	U	8,499	Sonja Henie, Don Ameche, Adolphe Menjou, Jean Hersholt	1/6	Feb. 18, 1937
.. 23	Rebecca	United Artists ..	F. 3073	130	A	11,756	Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson	1/12, 1/6 ..	May 23, 1940

Titles marked with an asterisk denote British Picture. † in colour.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period April 24 to May 20. Films the names of which appear in italics are part of a series (or serials).

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
BRITISH.				
APRIL 24.				
His Tale	Paramount	B.S. Productions	1,517	Br. R. 4033
APRIL 29.				
Kent, Garden of England	RKO-Radio	Conway Productions	1,547	Br. R. 4047
MAY 2.				
Malta—Island Fortress	Exclusive Films	A. F. Searle and D.L. Kavanagh	1,568	Br. R. 4050
MAY 5.				
Love on the Dole	Anglo-American	British National Films	8,843	Br. R. 4051
MAY 6.				
Home Guard	N.S.S. Productions	Strand Film Co.	736	Br. E. 4053
Pathé Pictorial No.261 273				
Pathe Pictorial No.264	Pathé	Pathé	806	Br. R. 4054
MAY 7.				
Pathé Pictorial Nos.287 289				
Pathe Pictorial, No. 287			816	Br. R. 4065
Pathe Pictorial, No. 288			909	Br. R. 4066
Pathe Pictorial, No. 289			840	Br. R. 4067
MAY 8.				
Danny Boy	Butcher's	Butcher's Signet Pictures	7,180	Br. E. 4068
MAY 9.				
Scotland Speaks	A.R.F.D.	Strand Film	1,820	Br. E. 4076
MAY 13.				
How the Old Place Has Changed	Paramount	Delman Pictures	1,602	Br. R. 4079
Once Upon a Time	"	Inspiration Pictures	1,490	Br. R. 4080
MAY 16.				
Pathé Pictorial Nos.261 273—				
Pathe Pictorial No.265	Pathe	Pathé	872	Br. R. 4086
MAY 20.				
Floating City	Renown	Piccadilly Productions	3,120	Br. E. 4087
FOREIGN.				
APRIL 24.				
Meet the Missus	British Lion	Republic	6,013	F. 4028
Bowery Boy	"	"	6,306	F. 4029
Heroes of the Saddle	"	"	5,010	F. 4030
Melody and Moonlight	"	"	6,481	F. 4031
Melody Ranch	"	"	7,561	F. 4032
Raggedy Ann	Paramount	Paramount	1,590	F. 4034
Mommy Loves Pappy	"	"	566	F. 4035
Marine Round Up	"	"	833	F. 4036
With Poopdeck Pappy	"	"	588	F. 4037
The Constable	"	"	634	F. 4038
Bitter Sweet	M-G-M	M-G-M	8,384	F. 4039
APRIL 28.				
Andy Hardy's Private Secretary.	M-G-M	M-G-M	9,089	F. 4040
APRIL 29.				
Prairie Spooners	RKO-Radio	RKO-Radio	1,248	F. 4041
APRIL 29.				
Trouble Shooter	RKO-Radio	Pathe News	852	F. 4042
Arrow Points	"	"	775	F. 4043
Kentucky Royalty	"	"	854	F. 4044
Trailer Tragedy	"	RKO-Radio	1,520	F. 4045
Tattle Talevision	"	"	1,724	F. 4046
APRIL 30.				
Secret Evidence	Pathe	Producers' Releasing Corp.	5,714	F. 4048
Phantom of Chinatown	"	Monogram Pictures Corp.	5,541	F. 4049
MAY 5.				
So Ends Our Night	United Artists	David L. Loew-Albert Lewin, Inc.	10,944	F. 4052
MAY 6.				
Caught in the Act	Pathe	Producers' Releasing Corp.	5,397	F. 4055
MAY 7.				
Cheers for Miss Bishop	United Artists	R. A. Rowland	8,530	F. 4056
The Film Fan	Warner	Warner	616	F. 4057
Toils of the Law	"	"	1,116	F. 4058
The Dipsy Doodler	"	"	949	F. 4059
Loves Intrigue	"	"	1,647	F. 4060
Mexican Jumping Beans	"	"	876	F. 4061
Matty Meineck and His Orchestra	"	"	876	F. 4062
Sioux Me	"	"	763	F. 4063
Alice in Movieland	"	"	1,047	F. 4064
MAY 8.				
You're the One	Paramount	Paramount	7,426	F. 4069
Breezy Little Bears	"	"	929	F. 4070
Problem Pappy	"	"	570	F. 4071
Bring Himself Back Alive	"	"	566	F. 4072
Feminine Fitness	"	"	860	F. 4073
Love Thy Neighbour	"	"	7,486	F. 4074
Where the Buffalo Roam	New Realm	Monogram	5,691	F. 4075
MAY 9.				
Jennie	20th Century-Fox	20th Century-Fox	6,967	F. 4077
MAY 12.				
Rage in Heaven	M-G-M	M-G-M	7,575	F. 4078
MAY 13.				
Seeing is Believing	Paramount	Paramount	964	F. 4081
All's Well	"	"	596	F. 4082
Popeye Presents Eugene The Jeep	"	"	585	F. 4083
Johnny Messner and His Orchestra	"	"	920	F. 4084
MAY 15.				
Road Show	United Artists	Hal Roach Studios	7,839	F. 4085

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

"MAISIE WAS A LADY"

Scenes from the latest "Maisie" comedy which M-G-M Trade showed on Wednesday. The cast of MAISIE WAS A LADY is headed by Ann Sothern and Lew Ayres, and the powerful support includes Maureen O'Sullivan, C. Aubrey Smith, Edward Ashley, Paul Cavanagh

ELEVEN SUPER TRADE SHOWS FROM GENERAL FILMS

New Batch of Box-Office Offerings

DEANNA DURBIN'S LATEST AND MOST MATURE SUBJECT

FRANK LLOYD WESTERN

WHAT is probably the most important schedule of Trade Shows presented this year is announced by General Film Distributors, who in the current week are screening no fewer than eleven front-rank films. Story and star values make these subjects, sponsored by C. M. Woolf, a welcome and sure-fire tonic for exhibitors everywhere. Outstanding among the offerings is Deanna Durbin's "Nice Girl?"

The following films have already been Trade shown: Deanna Durbin's latest masterpiece, "Nice Girl?"; "The Invisible Woman," with John Barrymore and Virginia Bruce; and a gay light comedy, "I'm Nobody's Sweetheart Now," with Dennis O'Keefe and Constance Moore.

Deanna Goes Glamorous

Easily Deanna Durbin's most mature vehicle, and her most entertaining to date, Universal's "Nice Girl?" presents the young singing star in her most sophisticated role.

Producer Joe Pasternak, who, with this picture, gives further proof that he is Hollywood's most consistent producer of sheer entertainment, and William A. Seiter, who expertly directs the star for the second time, gave Deanna in "Nice Girl?" what is easily the strongest supporting cast she has had yet.

Deanna appears as a small-town New England "nice girl," daughter of Robert Benchley, and sister of Anne Gillis and Anne Gwynne. Robert Stack is Deanna's boy-friend, the "boy next door" who is more interested in motor engines than he is in romance.

Tired of her "nice girl" role, Deanna recklessly goes on an exciting romantic adventure with Franchot Tone, who plays the part of a young New York scientist interested in Deanna's father's experiments.

Her actions make her the subject for a town scandal, and it is only through a combination of hilarious circumstances and situations that her name is "saved."

Specially composed melodies make the picture musically superb, and the supporting cast, in addition to those already mentioned, includes such well-known screen personalities as Walter Brennan, Helen Broderick, Elisabeth Risdon, and Nana Bryant.

Out West with Loretta Young

Famous for her glamorous and sophisticated film appearances, lovely Loretta Young is cast in the first Western role of her career in Universal's "The Lady from Cheyenne," produced and directed by Frank Lloyd.

Lloyd strikes a novel and amusing note in this picture by relating his story in modern breezy tempo against a background of frontier Wyoming in the 1870's.

Matching Miss Young's versatile performance as a naive Philadelphia girl who goes out West to make her fortune, and becomes involved in a conflict with a gang of crooks, are such talented players as Robert Preston, Edward Arnold, Gladys George, Frank Craven, Jessie Ralph, Stanley Fields, Samuel S. Hinds and Willie Best.

Loretta finally outwits the gang led by Arnold and Preston (with whom she falls in love) by getting a bill for women's suffrage (unheard of in those days!) passed through the local legislature. The clever and cunning way in which she achieves this is worth seeing the picture to witness.

Frank Lloyd, well known for so many other monumental pictures, directs "The Lady from Cheyenne" with a sure hand and a lively sense of comedy values.

Miraculous Trick Photography

Intended to outshine the amazing tricks of its forerunners, Universal's "The Invisible Woman," with Virginia Bruce, John Barrymore and Charlie Ruggles in the leading rôles, is a hilarious fantasy.

The novel story of the picture presents Barrymore as an eccentric professor who discovers a formula for human invisibility. Virginia Bruce, a discouraged mannequin, offers herself as subject for the scientist's experiments, which prove completely successful.

Thereupon Miss Bruce employs her invisibility to gain revenge on an abusive employer, to torment a young playboy (John Howard) and his butler (Charlie Ruggles) with her pranks, and even to round up a gang of crooks led by Oscar Homolka.

Howard finances the professor's experiments, and takes an immediate dislike to the Invisible Woman because of her playful nature. He changes his mind, however, when she materialises, and he finds that the Invisible Woman is actually a beautiful girl.

A. Edward Sutherland directed in brilliant fashion, and the almost miraculous "trick" photography was in the hands of John Fulton, creator of "The Invisible Man."

Brian Aherne Loses Himself

Handsome Brian Aherne "loses himself" in Universal's adaptation of H. de Vere Stacpoole's famous novel "The Man Who Lost Himself."

Playing opposite Kay Francis, Aherne has dual roles in this witty comedy. He is Scott, an unprincipled and eccentric waster; he is also Evans, a respectable business man. Kay Francis is Mrs. Scott, who has been separated from her husband for some time when the film opens.

Evans meets up with Scott, his exact double, at a night club, and they both drink heavily. Scott instals Evans in his home and when Evans wakes up he can persuade nobody (including S. Z. Sakall, Scott's butler) that he is indeed Evans. They all think he is Scott.

Director Edward Ludwig and Producer Lawrence W. Fox, Jnr., have given the engaging possibilities of this situation full rein, with the aid of dual photographic tricks by John Fulton.

Complications ensue when the real Scott commits suicide, Evans falls in love with Mrs. Scott, and a crook tries to blackmail Evans with a bad cheque written by Scott.

It is a merry mix-up, and the principals are admirably supported by Henry Stephenson, Nils Asther, Sig Ruman and Dorothy Tree.

"One Night in the Tropics"

Played against a colourful South American background, to the haunting music of five numbers especially composed for the picture by Jerome Kern, Universal's "One Night in the Tropics" excels in entertainment values.

Allan Jones plays the part of a young insurance man who sells a "love insurance" policy to his friend Robert Cummings, who is engaged to pretty Nancy Kelly. Cummings' ex-girl friend, Peggy Moran, turns up, however, and complicates matters considerably.

The scene shifts to an exotic Caribbean island, where fast-talking comedians Bud Abbott and Lou Costello, assigned by a gangster with a share in the "policy" to watch over his interests, take part in a number of hilarious episodes.

Mary Boland, Leo Carrillo and William Frawley all have parts in this musical extravaganza, which was directed by A. Edward Sutherland.

More Thrills and Laughs

The thrills and laughs and fast-moving action that have come to be the hall-marks of Richard Arlen and Andy Devine are all included in the two latest additions to the Universal series—"Lucky Devils" and "The Leatherpushers."

In "Lucky Devils" Arlen and Devine are cast as two daredevil newspaper cameramen who get mixed up with a gang of foreign saboteurs. Events move quickly to an unusual climax, in which Arlen and Devine overpower the foreign agents by means of a fleet of model aeroplanes. The supporting cast is sound, including Dorothy Lovett as Arlen's girl friend and blonde Janet Shaw as the light in Devine's life. Deft direction by Lew Landers and commendable photography are other assets of "Lucky Devils."

"The Leatherpushers" features Richard Arlen as a prize fighter and Devine as his faithful friend and trainer. Astrid Allwyn provides the romantic interest as the girl who "wins" Arlen in a raffle—and then wins his heart. Set against the exciting background of the prize ring, "The Leatherpushers" runs through in an attention-gripping fashion, finishing in a spectacular fight between Arlen and an opponent for the right to meet the champion. Much credit goes to John Rawlins for his swift-paced direction.

Boys With Wings

A skilfully contrived comedy drama, based on a subject of topical interest, is Universal's "Give Us Wings," featuring the "Dead End" Kids, The Little Tough Guys, Wallace Ford and Anne Gwynne.

Sounding the cry of youth eager to take to the air, "Give Us Wings" tells the story of a group of young mechanics whose urge to be pilots carries them into the perils of aerial "crop-dusting" (spraying crops with insect killer).

"Give Us Wings" demonstrates the versatility of the "Dead End" Kids and the Little Tough Guys, transplanting them from their customary East Side, New York, environment into a setting which offers them rich acting opportunities.

Victor Jory, as the crooked owner of the crop-dusting company, who tries to force the boys to fly before they are properly trained, in defiance of the wishes of superintendant Wallace Ford, is another member of the strong cast.

Meet Hugh Herbert

Bringing Hugh Herbert and a whole court of clowns in one of the most novel comedy concoctions of the season, Universal's "Meet the Chump" is a laugh from start to finish.

Herbert has one of his most hilarious characterisations in a record of more than a hundred screen hits in the rôle of the very eccentric trustee of a ten million dollar estate willed to his nephew (Lewis Howard). According to the terms of the legacy, the money is to be handed over to Howard when he reaches his twenty-sixth birthday, providing he gets married on the same day.

Herbert likes the girl Howard is engaged to (Kathryn Adams) and is very pleased with the prospect of becoming an uncle to

Continued in column 3

C. M. WOOLF, who is presenting an imposing batch of fine new subjects during the current week

GENERAL FILMS TRADE SHOWS

Dates and Places

DATES, Theatres and Times of Trade Shows in this batch still to take place are as follows:—

Thursday, June 5, G.F.D. Private Theatre, 11 a.m. **"Meet the Chump,"** with Hugh Herbert and Anne Nagel.

Friday, June 6, G.F.D. Private Theatre, 11 a.m. **"Give Us Wings,"** with the "Dead End" Kids and the Little Tough Guys.

G.-B. Private Theatre, 3 p.m., **"One Night in the Tropics,"** with Allan Jones, Nancy Kelly, Robert Cummings.

Monday, June 9, G.F.D. Private Theatre, 11 a.m., **"Lucky Devils,"** with Richard Arlen and Andy Devine.

3 p.m., G.-B. Private Theatre, **"The Man Who Lost Himself,"** starring Brian Aherne and Kay Francis.

Tuesday, June 10, G.F.D. Private Theatre, 11 a.m., **"Where Did You Get That Girl?"** with Leon Erroll and Helen Parrish.

3 p.m., G.-B. Private Theatre, **"The Lady From Cheyenne,"** starring Loretta Young, with Robert Preston and Edward Arnold.

Wednesday, June 11, G.F.D. Private Theatre, 11 a.m., **"The Leatherpushers,"** with Richard Arlen and Andy Devine.

her—until it is pointed out to him that as he has already spent half of the legacy on strange philanthropic gestures, this will be rather difficult to explain away!

This leads to innumerable hectic complications, which find Herbert playing the parts of six other people besides himself.

Directed by Edward Cline, "Meet the Chump" is an inspired blues-chaser well suited to the present times.

Swinging to Success

Mixing comedy, romance and melody, Universal's latest song-titled film, "Where Did You Get That Girl?" relates the adventures of a talented young swing band striving for success.

Because of a robbery in a recording studio, of which they are suspected, the young people have to keep their identity secret, even after their records have made their band famous.

Helen Parrish and Charles Lang, the latter a newcomer to the screen, are seen in the principal romantic rôles, while many comedy favourites appear in the supporting cast. They include Leon Errol, as a tight-fisted Scottish pawnbroker who is persuaded by the band to back their enterprise; Eddie Quillan, as the leader of the band; Franklin Pangborn, as the short-tempered head of a broadcasting studio, and Stanley Fields, Tom Dugan, Joe Brown, Jnr.

Romantic Reshuffle

A disarming reshuffle of romantic affections is the theme of Universal's comedy with music, "I'm Nobody's Sweetheart Now."

The parents of Dennis O'Keefe and Helen Parrish want them to get married because it will be a match which will cement political alliance between the two families. O'Keefe, who is actually more in love with Constance Moore, and Helen, whose heart belongs to Lewis Howard, naturally resent this interference in their private affairs, and they take steps to put the situation right, as is shown in the course of the picture.

"I'm Nobody's Sweetheart Now" is an amusing mixture of love, laughter and lilting tunes, including in the supporting cast such well-known feature players as Laura Hope Crews, Samuel S. Hinds and Margaret Hamilton. Arthur Lubin directed.

G.F.D. AT BIRMINGHAM

General Film Distributors, Ltd., announces the following change of telephone number and address of its Birmingham office. South 1204-6, and 82, Russell Road, Moseley, Birmingham 13.

Cut Prices for Children

WEST COUNTRY CIRCUIT REJECTS COUNCIL'S SUGGESTION

THE suggestion of the Camborne-Redruth Council that local kinemas should lower prices has been firmly rejected by Sound and Movement Cinemas, Ltd.

The Council, which recently asked kinema proprietors to provide special programmes of films for children at reduced prices, have received the following reply:—

"We are rather surprised at the Council making suggestions as to the prices at which we should sell our goods. It should be realised that this is a commercial undertaking, of which the directors arrange their business to the best advantage, and we are sorry to say no alteration in the price of admission can be made.

"The heavy increase in overhead charges, increases of wages, shortage of staff, high price of films, war insurance, etc., and the many extra difficulties now encountered appear to have been overlooked, and unless the revenue on Saturdays can be maintained the concerns may show a loss.

"Numbers of children come in and stay for hours on a Saturday, and it is impossible to get them out when they have seen a programme through, and considerable revenue has been lost through this. The directors do not think it is right to have large numbers of children together with a minority of adults in the audience in these dangerous times when anything may happen through enemy action, and we understand that this is the view of the authorities."

Special Matinées

When the letter was read at the Council meeting, F. Roch declared that the difficulty could be overcome if a special performance was arranged for children on a Saturday morning, and the children told to go when the programme finished.

J. C. Roberts said this would mean that extra staff would be required, while a lady member pointed out that the cleaning was done in the mornings.

After some discussion it was decided to accept the reply.

S. AND E. LANCS LUNCHEON

Tribute to the Industry

At the luncheon which preceded the business of the South and East Lancs meeting, the Mayor of Bury (Coun. A. Crawshaw) accorded the members of the committee and the other guests a cordial welcome to the town. He was introduced by J. E. Smith, of the Bury Cinematograph Co., Ltd. (proprietors of the Art Picture House), who voiced his appreciation of the good work which the branch of the association was doing for the Trade. Turning to the chairman of the branch, he exclaimed: "Good luck to you, John." He also paid tribute to the work of C. Littler, J. J. McCracken and Tom Lewis, general manager of the Art P.T.

The Mayor of Bury declared that in the prosecution of this war to a victorious conclusion the kinema Trade was doing a grand job of work. As a member of the local Watch Committee he could appreciate how fully the kinemas were pulling their weight; they were more essential to-day than ever before.

John Mather welcomed the presence of D. Heughan (representing G.-B.), L. Lewis (A.B.C.), W. Eastaway Smith (Odeon) and representatives of renting concerns, including E. Jennings (Pathé) and Stanley Pink (Fox). Bury exhibitors had always strived to co-operate with the local authorities, and although they had their difficulties from time to time, mutual sympathy and understanding had helped to smooth them out. The kinema Trade was well represented in civic affairs. Some people seemed to think there was too much "eyewash" about the kinema Trade; those who knew it better could speak of its useful service.

J.P.'s—Our Kith and Kin

J. J. McCracken paid tribute to serving members of Watch Committees and to justices for the reasonable manner in which they treated exhibitors.

Tom Lewis, who was congratulated on the success of that convivial occasion, voiced a popular sentiment when he declared for more sociability in the kinema business. He hoped for more functions of that description.

Good Exhibitors Make Good Councillors

The toast of "The Press" was proposed by Coun. J. C. Whitaker (who is chairman of the Oswaldtwistle U.D.C. and is connected with the Palladium). He exhorted the Trade to interest itself in council work. Good exhibitors made good councillors.

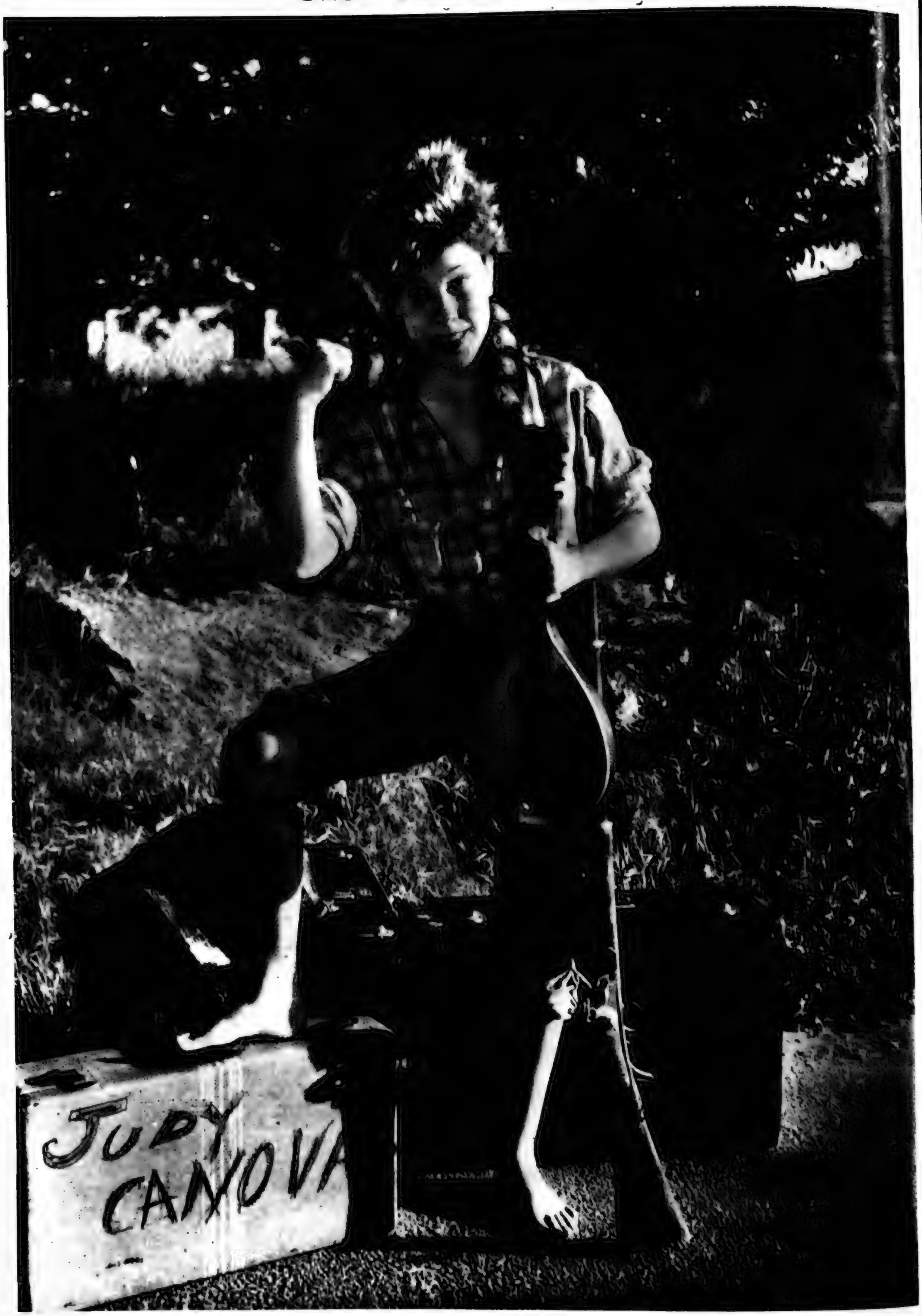
The KINE. representative replied on behalf of the Trade Press. Brief speeches were also made by W. Johnson (Salford), E. Jennings (Pathé) and W. Eastaway Smith.

SUMMER-TIME S.O. BAN

Smethwick Decision

As in the past, Smethwick kinemas will remain closed on Sundays during the summer months, but exhibitors anticipate that permission for Sunday performances will be renewed in the near future to enable them to reopen as and from the first Sunday in September. This year, for the first time, an application was made to the Watch Committee for permission to continue Sunday performances during June, July, and August, but this has been refused.

"SIS HOPKINS"



Judy Canova, Republic's sensational discovery, as she appears in the title role of SIS HOPKINS, the first sound filmization of the famous stage play which ran for nearly three decades in America. In support of Judy Canova are Bob Crosby (brother of Bing), Charles Butterworth, Jerry Colonna, Susan Hayward and Katherine Alexander It was in 1919 that Samuel Goldwyn produced the only silent version of this play, with Mabel Normand in the title part. It will be Trade shown by British-Lion on June 16, at 2.30 p.m., at the G-B. Theatre

ISLINGTON STUDIOS REOPENING

"HI GANG" TO BE FIRST SUBJECT

Varnel to Direct

THE organisation of equipment and personnel for the reopening of the Gainsborough Islington Studios towards the end of June is being completed by Maurice Ostrer and Edward Black.

Meanwhile, at Shepherds Bush, Marriott Edgar and Val Guest are working on the final script of "Hi Gang," the first feature to take the floor in the reopened studios. This new G.F.D. release brings to the screen Bebe Daniels, Vic Oliver and Ben Lyon, who made their radio show the greatest variety success of the year, in an original story by Val Guest and J. O. C. Orton.

The three stars, supported by Moore Marriott and Graham Moffatt in strong comedy rôles, appear in "Hi Gang" under Marcel Varnel's direction as news commentators at rival American broadcasting stations. Bebe always scoops Ben on any good story, and Vic Oliver acts as the well-meaning "helper" who invariably spoils Ben Lyon's chances of success. The story of how the commentators are sent to England to broadcast to America on London "taking it" provides the basis for a comedy full of riotous incidents.

The musical direction of "Hi Gang" will be in Louis Levy's hands.

MAURICE OSTRER,
Production Chief of Gainsborough

Verity Films Changes

PRODUCTION SET-UP REORGANISED

Policy Unaltered

IMPORTANT changes in the organisation of Verity Films, Ltd. are outlined in a statement issued by Sydney Box, managing director o the Company.

Verity Films, as already announced, have moved to larger offices at 2-6, West Street, W.C.2. Mr. Box now announces that future productions will be made at Merton Park Studios, Wimbledon.

Two directors of Merton Park Studios, Ltd., E. L. P. Pelly and F. A. Hoare, have joined the Board of Verity Films, and another new director is Donald Taylor, managing director of the Strand Film Company.

Mr. Pelly, who is also managing director of Sound Services, Ltd., and several other companies, has been appointed chairman of Verity Films, Sydney Box remaining as managing director.

Two former directors of the company, Jay Gardner Lewis and G. E. Turner, have left the Board.

"The policy of the company is unchanged," Mr. Box told the KINE. WEEKLY. "It will remain as an independent organisation and will continue to produce documentary films of quality.

"The value of the new arrangement lies in the fact that it gives Verity the greatly augmented facilities necessary to enable us to deal with our large schedule of productions for the remainder of the year."

James Carr (who made "Sport at the Local" and "We've Got to Get Rid of the Rats") will be in charge of the company's productions, and Max Munden has been appointed scenario editor, and will direct some subjects as well.

All of Verity's former production staff remain with the company, and several important additions are expected to be announced within the next few weeks.

AN AMBULANCE IN FRANCE

Front-line Scenes at Teddington

Griffiths Jones and Ann Dvorak have spent most of last week jumping in and out of a ditch while bombs and incendiaries have been falling all round them. This interesting scene is in the picture "You Can't Escape for Ever," which they are now making at Warner's Teddington Studios under the direction of John Harlow.

The sequence is when Ann, who is driving an ambulance in war-time France, is sent up the front line and is caught in an air raid. She is surprised to find that her sweetheart, Griffiths Jones, with whom she has recently quarrelled, is hiding in the ambulance unknown to her, but is thankful for his protection when the bombs begin to fall.

The climax in this scene is when an incendiary sets the ambulance on fire, but it is not until later that they find this is sabotage.

Manning Whiley, Robert Sansom and Bruno Barnabe started work on the film last week.

"JEANNIE" ENDS AT DENHAM

The Last Set

Marcel Hellman's production of "Jeannie" goes off the floor at Denham studios this week. The last set on which the cameras will turn happens to be the most colourful in the picture, and depicts a beer garden in Vienna, with its crowds dressed in colourful clothes, illuminated trees, and Tyrolean orchestra. Over 100 extras were used in the scenes.

The action is centred largely on the dance floor, where Michael Redgrave is dancing with Kay Hammond and Barbara Mullen with Albert Lieven. Cameraman is Bernard Knowles, with Cyril Knowles as operative cameraman. Harold French is director.

BIG DOSS-HOUSE SCENES SEQUENCE

In "The Common Touch"

At Rock studios John Baxter is concentrating on the doss-house scenes, which form the main background of the British National production, "The Common Touch," starring Geoffrey Hibbert and Joyce Howard.

In a wide stone-floored basement like some old church crypt a motley gathering of lodging-house types either warmed themselves round the big grate or lounged on the wooden benches. Across the floor move three figures; the first is "Tich" (Edward Rigby), followed closely by Peter Henderson (Geoffrey Hibbert) and Chris Wetherby (Paul Martin). They pause by a table, where Nobby (Wally Patch) is sorting out his newspapers, and the resultant by-play is one of the many comedy touches in the film. George Carney, who gave so outstanding a performance as Sally Hardcastle's father in "Love on the Dole," plays Charlie, who runs the doss-house.

The story of "The Common Touch" concerns a youngster, Pete Henderson, who is asked to sign a certain document which will allow a syndicate to pull down Charlie's doss-house and build a huge modern office block on the site. Not satisfied with the explanation, he persuades his friend Chris Wetherby to accompany him to the doss-house, suitably dressed, to find out for himself something about the people living there. After many adventures, Pete is able to defeat the syndicate and save the doss-house.

Joyce Howard portrays Mary Wetherby, with whom Geoffrey Hibbert finally falls in love.

The unit working with Baxter includes Jimmy Wilson (cameraman), Arthur Grant (operative cameraman), Kay Turnall (script), Harold Ring (sound), and Arthur Barnes assistant director.

DR. VAUGHAN WILLIAMS

Doing the Musical Score of "49th Parallel"

Following the completion of the editing of the Ortus production, "49th Parallel," work will commence this week on the recording of the musical background, for which Michael Powell, determined to get the best music possible, has engaged Dr. Vaughan Williams, Master of the King's Musick. He will compose a special musical backing for the film, which, it is claimed, will give the picture added attraction in America and Canada

Owing to damage to the recording theatres by fire recently, the dubbing of the sound and music tracks will be carried out at Pinewood. The loss to equipment by fire was confined to one or two small amplifiers, and the studio inform KINE. that all the mobile recording apparatus, projectors, etc., were saved and the fire did not affect the studios, which are working normally.

"THE YOUNG MR. PITT"

Ted Black, the producer, has decided on a change of title for 20th Century-Fox's spectacular, historical production of William Pitt, hitherto known as "Pitt the Younger" starring Robert Donat and Robert Morley.

Francis L. Harley therefore announces that the release title will be "The Young Mr. Pitt."

The recent staff dance of the Odeon, Cardiff

OLDHAM PLANS TO RESTRICT SUNDAY KINEMAS

Exhibitors' Meeting with Watch Committee

A special meeting of the Oldham Watch Committee with the licensees of local kinemas took place on Wednesday, to discuss the Sunday opening position.

When it was reported at last week's meeting that the competent military authority had made application for local entertainment facilities for the troops, the Chief Constable quoted figures in regard to the attendances of soldiers at Sunday concerts. It ought to be appreciated, he added, that the price of admission in some cases was 2s. 6d., and soldiers could not afford it. The minimum charge, however, was 1s., but it would be less for kinema shows.

Alderman Driver (chairman) said the application raised the question of how far they ought to be expected to encourage the kinemas to open. The seating capacity of the whole of the kinemas might be a too generous interpretation of the needs. At present an average of two were open for Sunday concerts. Having all the kinemas open on Sundays might be unnecessary.

Alderman Shepherd stated that kinema charges were 50 per cent. lower than those for concerts, and that might be a determining factor in regard to the number opening.

Alderman Roberts mentioned the inability of industrial workers to attend kinemas, as many worked late each night and got only one week-end off in three weeks.

The Chairman: Would it be possible to restrict the number of kinemas open in one part of the town?

The Town Clerk: Only by an informal and personal arrangement.

It was agreed to discuss the matter with exhibitors.

£50,000 FOR BLITZED TOWNS

Formby's Great Gesture

The Trade, represented by renter and exhibitor executives and the Press, attended a meeting on Wednesday, at which George Formby outlined his scheme to raise £50,000 for the relief of distress in blitzed areas.

The money is to be raised in a series of flying matinées arranged in localities which have suffered heavily from air raids. Already Formby has raised over £2,300 by his appearances at Manchester and Coventry, and it was by way of enlisting the support of the Press in his further efforts that the proceedings took place.

Support from the kinema Industry is already assured in many of the localities where Oscar Deutsch has placed theatres at Formby's disposal, including the giving up in two areas of the Saturday afternoon shows.

The expenses of the appeal and the performances are being borne by Formby himself, who, however, has been assured of the generous co-operation of E.N.S.A. artistes in each of the towns in which he is to appear. These include Southampton, Portsmouth, Plymouth, Bristol, Liverpool, Sheffield, Glasgow and Hull. The receipts of each performance will be distributed in the area concerned.

In addition to these personal appearances Formby hopes to arrange for a B.B.C. broadcast in which he intends to invite forty million listeners each to contribute 1s. towards his fund. The tour will extend from June 10 to June 21.

After rejecting for many years a popular demand for Sunday films, the Bridlington magistrates have granted a licence to the Regal under the Defence Regulations.

The Week in Scotland

DUNDEE RED CROSS EFFORT

DUNDEE C.E.A. at monthly meeting this week made final arrangement for a kinema Red Cross Week in Dundee from June 2 to 7, when collections will be taken at each performance in all kinemas. Exhibitors are enthusiastic about the scheme and are aiming at raising £1,000 to buy an ambulance for the Red Cross. If this is achieved, the ambulance will bear an inscription: "Presented by Dundee kinema patrons, managements and staffs."

Miss Minnie McIntosh, secretary of Dundee Section, is organiser of the effort. Collections will be taken at special intervals during the performances by V.A.D. nurses and usherettes.

A special meeting of kinema proprietors was held in Dundee this week when the question of War Damage Insurance was discussed.

Dundee exhibitors at their May meeting reaffirmed their decision to assist in every way in complying with the local Police Committee regulation that patrons must carry gas masks before admission can be obtained.

Managerial Change at Hamilton

James Currie, who has been at the Hamilton Hippodrome for some time, left last Saturday to return to his old sphere of activity—variety production. He has taken his new all-tartan show, "Scotland for Ever," on the road. The new manager at the Hippodrome is John O'Gorman, who has been with Harry Winocour for some time, first at Dundee and recently at the Theatre Royal, Coatbridge.

U.A. Change of Address

Intimation was made last week that Willie Bendon and his Glasgow office staff of United Artists Corporation have now been installed in summer quarters at Fairlie Road, Largs. The despatch will be conducted as usual from Transport House, Arcadia Street, Glasgow.

Cinema Club Luncheon

For the closing luncheon of the season on Friday, June 13, Mrs. Jean Robertson and her Ladies' Committee are going all out to provide an enjoyable function.

As usual, Jean has some ideas up her sleeve and in addition the opportunity will be taken to recognise the services to the club of Arthur Simmons, past president, also the secretary.

£12,283 JUDGMENT FOR BRITISH LION

Wilcox Withdraws Defence

Mr. Justice Hilbery, in the King's Bench Division last week, gave judgment in the action by the British Lion Film Corporation, Ltd., against Herbert Wilcox.

Plaintiff's counsel said a letter had been received from defendant's solicitors withdrawing the defence and adding that counsel would not be brought to support defendant's case.

Samuel Woolf Smith produced an agreement in writing dated December 30, 1938, and also a deed dated March 24, 1939. Mr. Wilcox was a party to both documents and under the deed he gave certain guarantees that referred to the obligations of the Imperator Films Productions, Ltd. Under the agreement this company was liable to pay £12,283 7s. 11d. to plaintiffs. No part of that sum had been paid.

Mr. Justice Hilbery: Very well. There will be judgment for plaintiffs for £12,283 7s. 11d. with costs. Judgment was entered accordingly.

STANDARD & SPECIAL
KINE APPARATUS
"MOY-OMNIA"
"MOY-OMNIA"
ERNEST • F • MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

The KINE YEAR BOOK
PRICE 20/-
POST FREE
THE TRADE'S ENCYCLOPAEDIA

The Observation Window

A New M. of I. Film Van

POACHING FOR PROJECTIONISTS

Print Shortage Problem

FOLLOWING the meeting of the Guild of Projectionists in London members were invited by Maurice Sieff to inspect the Ministry of Information mobile truck of which he had charge. The vehicle was a Thornycroft, with a spacious body painted light blue. Inside, the projector was mounted immediately behind the cab, throwing upon a translucent screen which formed the rear of the body. The projector was a Kalee Dragon, mounted on a Kalee sound head, and fitted with a Regal arc. D.C. for the arc—which consumed 45 amps.—and A.C. for the amplifiers and motors are provided by a Crypto double generator driven from the engine.

THE amplifier was mounted at the side of the projector, and in addition to film reproduction, made provision for microphone and non-sync. The speaker system consisted of a cone speaker below the screen and a multi-cellular speaker on the roof. An excellently contrived arrangement provided a sun-hood over the 5 ft. screen, and at the same time protection while on the road. The hood was pivoted from the top, and could be wound out by means of a winch. A small platform was provided in front of the screen, on which a speaker could stand to use the microphone.

THE C.E.A. passed a dainty compliment up to the projectionist in its questionnaire to exhibitors on valve supply. "If you have no technical knowledge of valves," ran the advice, "consult your operator." This is an acknowledgment of the fact that, while an exhibitor may know everything about building up a programme and boosting it, he may be very deficient in the simplest technical knowledge. It is an argument for reservation, too: how is an exhibitor to fill in a questionnaire if his projectionist has been called up?

POACHING of employees has always been a sore point in all trades, and its emergence as a matter for discussion at the Scottish Branch C.E.A. shows that exhibitors in the Glasgow area are far from happy about it. The term "apprentice operator" appears not to have the restrictive interpretation which it has in most industries, where "breaking of indentures" is a serious business.

THE trouble all revolves on the ability of youth to earn big money in engineering shops, and the call of the Army upon a youth's life before his term of apprenticeship normally ends. But even this does not affect the actual approach by an employer to the employee of another without the last named's consent, and "loyalty" to each other is not a strong point among many kinema exhibitors.

AS will have been seen in last week's KINE., a manager in the Newcastle area who registered himself as a second operator, presumably with the aim of avoiding military service, was smartly fined when it was proved that his projectionist knowledge was of the slightest. The prosecuting solicitor stated that the authorities looked upon the offence as a serious one.

ECONOMY in the number of prints in use which has been enjoined upon renters by the Government, can be carried to an extent which operates very unfairly on the exhibitor. Northern showmen have been suffering from late deliveries which have been attributed to the distances which copies have had to travel between closing time at one theatre and opening time at another. A point emphasised by the Northern C.E.A. chairman demands attention: Don't return the copy to the renter's dump automatically. See if instructions have been given for a direct changeover.

J. BENSON.

GUILD DISCUSSES ADMISSION OF SERVICE MEMBERS

Suitable Women for the Box

IN addition to the proposal, which was defeated, that the Guild should co-operate with trade unions, the meeting of the Guild of British Projectionists and Technicians discussed a number of domestic problems at its meeting in London last week.

The meeting held at Radio Pictures premises was more fully attended than previous meetings.

Developing the idea that any joint scheme with a union should include also a training scheme in which the B.K.S. should co-operate, R. H. Cricks said the latter body could not interest itself in any fresh matters while so many of its members were busy on war duties.

Service Women Members

The views of the meeting were sought as to the inclusion within the Guild of members of the A.T.S. who were being trained for sub-standard projection. G. E. Lansdown pointed out that membership of the Guild, was, by the constitution, restricted to males, and any decision on the matter must await a modification of the constitution.

New Admittances

The first enrolments in the Services Section were made, A. R. Marlow, A. E. Pickford, J. P. Reid, D. W. Ward (all projectionist instructors in the Army Cinema Service) and also J. J. Davis, a trainee, being elected to membership.

In addition, two junior members, J. R. Basler, R. Batcheler, and four seniors, A. N. Smith, C. A. Martin, G. DeBoarde, and L. A. Blay were elected, making no fewer than twelve members to be elected.

The President gave a brief survey of the work of the Guild since last September. Service projectionists might join the Guild at the small annual fee of 5s. The scheme would provide a check on projectionists in the Services, and after the war it was reasonable to expect that they would apply to the Guild for co-operation in fitting themselves back into civil life.

Cornish Zeal

Outside London most Courts were dormant, with the exception of Devon and Cornwall, which Court had gone from success to success. The Chairman of the Court, Maurice Leacey, had received two letters from Maurice Ostrer, director of G.-B., and an award, for his fine work in putting out incendiaries on the occasion of the blitz, his act no doubt saving the building.

Low Category Men

Having briefly reviewed the situation arising from military call-ups, the President asked any members who were called up to advise the Guild. There was a scheme whereby those of B1 medical category or under could be transferred to their own trade in the Army. The risk of Army projectionists swamping the labour market after the war need not worry members unduly; after the war there will still be quite a large number of projectionists engaged for a further period in the Forces.

The President concluded by announcing that the annual general meeting would be held on June 22 at the premises of Radio Pictures. There would, during the same month, be another meeting of the London Court.

G. E. Lansdown made the proposal that the next meeting of the Court should be an extraordinary general meeting, to be convened for the purpose of re-electing *en bloc* those members of the committee and officers who have made regular attendances at meetings during the past year, the committee having power to co-opt other members to make up the requisite number. G. J. deWan thought there should be no bar to anybody putting forward members for election, and an amendment to this effect was accepted by Mr. Lansdown, whose motion was then carried.

Introducing Women

In the absence of the vice-president, W. V. deWan, C. Norris, the chairman, spoke on war-time difficulties of staffing the projection room. First he appealed to all members considering changing their positions to acquaint the Guild first; if the Guild thought they were making an inadvisable change, it could offer advice, if they were being promoted it could ensure their getting the correct salary.

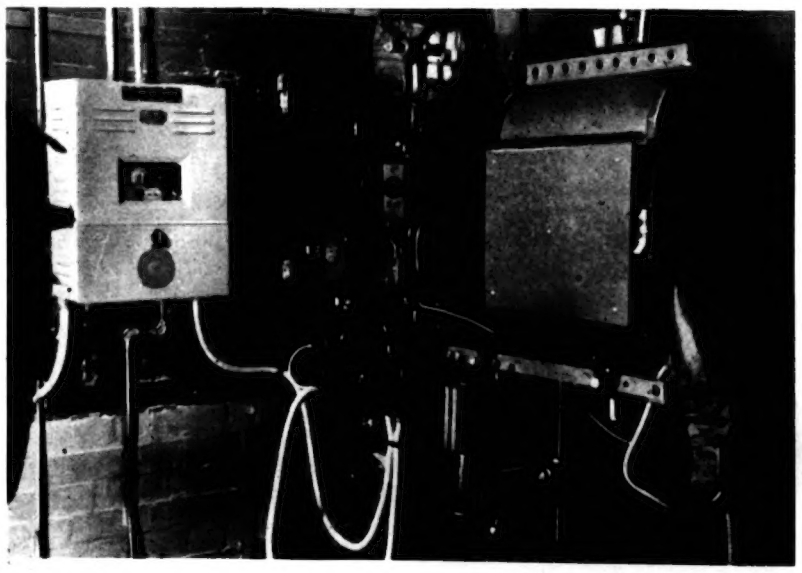
Mr. Norris stated that he had been approached on the subject of training girls as projectionists. He had insisted on trainees being given a fortnight's approval period. Two girls offered to him had been working in the theare, but had little interest in projection. He had made the suggestion, which had proved quite successful, and which he commended to other members, that married women of reasonable intelligence should be selected. The only alternative was to employ boys of 16.

Preferable to Boys

G. J. deWan referred to the high wages now earned by boys. The employment of female labour would sooner or later be necessary; he felt that the right type of woman, paid a reasonably good salary—say £3 a week—was much preferable to a boy.

One member stated that he had a staff of nine in a large theatre, with only one second and the rest juniors, including three females. He had found it impossible to look after maintenance and at the same time do justice to projection. Mr. Norris suggested that the second should be made chief, leaving the member in question to act as supervisor and engineer.

THIS WEEK'S PROJECTION ROOM



RCA High Fidelity sound apparatus is installed in the projection room of the Sandra, Belfast

PUBLICITY
TRY
GIROSIGN
who maintain their
PRE-WAR EFFICIENCY
at their
PRE-WAR ADDRESS
Your Special Needs
Catered for
GIROSIGN LTD.
90 WARDOUR STREET
LONDON, W.1
Tel.: GERRARD {3527 2336

POOL CARBONS

PATERSONS (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS A SPECIALITY
LARGE STOCKS IN HAND
ESTIMATES FREE
79 HOWARD ST. GLASGOW. C.1
CENTRAL 5289

Conducted by **THE SHOWMAN**

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

A REMARKABLE feature of the many War Weapons Weeks which have been held all over the country is the manner in which the kinema has frequently become the main centre of effort, thus re-establishing itself as a focus point of community service. The outbreak of war and the consequent evacuation of children and parents to distant towns broke up many of the children's matinees and Mickey Mouse Clubs and seemed to wreck promising movements. But back comes the kinema into its stride with War Weapons Weeks into which managers and staffs have thrown themselves in good earnest.

Fever Heat Publicity

RAISING the temperature of public expectation is the showman's job. This was the aim of Eric V. Walls, manager of the Regent (Emery Circuit), Bradford, when exploiting "Torrid Zone." A foyer display comprising a cut-out thermometer, with "mercury" marked torrid zone was the central feature. At the base was the wording: "The heat's torrific in the 'Torrid Zone,' which is a torrific hit. Hot-tempered Cagney screen-scorchin' Sheridan and boiling son of the tropics O'Brien swell the heat of the 'Torrid Zone,' the story of romance you will remember."

Double-crown posters were displayed in various parts of the theatre, these being worded: "Hot Doggity, have a hot time in 'Torrid Zone' with Cagney, Sheridan, O'Brien at the Regent Kinema. *Warmly* recommended."

Hess Helps "The Ape"

HAVING successfully borrowed a huge stuffed ape from the Derby Corporation Museum, manager H. Arnold secured it in a prominent position in the Hippodrome, Gloucester, where it served as an attraction for the Boris Karloff picture "The Ape."

An aptly-phrased written poster, the large letters of which ran "Hess Released to See 'The Ape,'" added to the attractiveness of the show.

In the News at Peterborough

MARGARET LOCKWOOD as a substitute for Rudolf Hess was offered by E. P. Hills, manager of the Princess, Peterborough (Emery), who was recently showing "The Girl in the News," the line taken on the advertising matter being that while Hills could not present his patrons with the "Man in the News," they would possibly extract as much entertainment from Miss Lockwood's performance in the M-G-M offering.

Beating Super Film Competition

IT is a matter for congratulation when a small hall playing double feature stuff is able to keep its end up against a circuit house with first-run subjects of the calibre of "Strike Up The Band." Bert Gordon Smith, however, believes in pushing over his programmes at the Empire, Alfreton, Derbyshire, and he does very well. For instance he recently played "The Villain Still Pursued Her," the RKO-Radio burlesque which, with widespread publicity and novelty posters and well devised monologue, went over "tempi." Smith is a bit of an artist and on a stock piece of scenery he drew the face of the villain with his twenty-two villains hidden in the drawing. A prize for picking out as many as possible drew many competitors. The prologue was put on with the assistance of two local soldiers and an usherettes. It was a potted drama, "True Blue Harry and Vile Vernon," which brought down the house at every presentation. The same week-end Smith arranged a street stunt which had the dual object of publicising the War Weapons Week and the Old Mother Riley picture, the main attraction the following week. During the week the Empire foyer will be converted into an art gallery by child artists of the local schools, who are painting slogan posters for war weapons. Model ships, airplanes, etc., make another attractive foyer display.

OLD MOTHER RILEY "backs up" a War Weapons Week at Alfreton

The Spirit of Britain

THE drabness of London's West End is relieved by the colourful "chins-up" display presented by the Regal, Marble Arch, which reopened last week with "This England" (Anglo-American).

Union Jacks, coloured festoons, and bunting hung from the canopy over the main entrance and at eye level on the walls of the kinema hung picturesque scenes of English countryside with the words "This England" printed across them. The interior display was even more elaborate than that outside. In the centre was a good cut-out of the three main stars of the film. This tie-up which proved the spirit of London, was arranged by A. S. Whittaker, of Anglo-American, and S. Lyndon, the Regal manager. An attractive prologue consisted of a tableaux of the various services with Kingsley Lark, former member of the D'Oyley Carte opera company, leading the other singers in "There'll Always be an England." Again, the patriotic note was struck in the stage drapings around the proud figure of Britannia.

Effectively Illuminated Bills

MANAGER WAKEMAN makes good use of backlit coloured stills in the vast vestibule of the Edmonton Regal, but the thing which attracted my attention most of all was a black-and-white letter-press poster in an illuminated box frame. This gave details and Press critiques of M-G-M's "Philadelphia Story," and it stood out, I think, because we are so used to colourful pictorial bills. Plain black print on white paper is sufficiently different to be noticeable in a kinema foyer—besides being symptomatic of the times.

I see that Wakeman proudly proclaims that the Regal's band of knitters has provided over 1,800 woollies for the Navy. That these comforts are appreciated is amply proved by the batch of "thankyou" letters pinned to the easel-board of the theatre.

Cadets View Flight Command

OFFICERS and other ranks of the local A.T.C., numbering 300, were the guests of G. H. Barker during the presentation of "Flight Command" (M-G-M) at the Forum, West Hartlepool. The air cadets marched past civic and local personalities, including the mother of P.O. Dixon who was recently awarded the D.F.C. Good publicity resulted for the function and was undoubtedly reflected in the box-office success of the picture.

Colourful Publicity

THE Technicolor angle of "Down Argentine Way" was stressed by Reynolds Roberts when this 20th Fox film was shown at the Elite, Marlborough. Fabrics as colourful as "Down Argentine Way," was the slogan of a local store, which devoted three windows to the picture tie-up. At chain stores there were tie-ups with the records of the songs in the film, which were also plugged by a local band leader.

Carrots Aid Comforts

"CARROTNITE," originated by Lawrence Cellini, is becoming a Friday night institution at the Forum, Sheffield—as well as a means of raising money for war comforts. When people arrive at the kinema on Friday night they are met in the foyer by girls who usually sell chocolates now almost unobtainable. Instead, they offer carrots at a minimum of 1d. each. Announcements intimated that in certain of the carrots would be found small coloured sticks previously inserted. Buyers of these would be awarded prizes on the stage.

For several Fridays Mr. Cellini has created a worth-while diversion on the stage as an interlude by presenting prizes, asking nonsensical questions, and receiving appropriate laughable replies—invariably "prompted" by himself in asides *sotto voce*. Profits on the carrots—over £30—have been sent to the fund already. Billing and advertising matter stress "Carrotnite," and Mr. Cellini has had many encouraging letters to continue it each Friday—several being from soldiers.

Kinema as Weapons Centre

MORETON SHARP, manager of the Ritz Cinema, Potters Bar, saw to it that his theatre had its full share of publicity in connection with the local War Weapons Week. Prior to the opening ceremony within the theatre, huge crowds assembled in the street and forecourt of the theatre to witness the monster procession.

After the march past, the theatre was filled to capacity to hear the speeches and join in community and hymn singing, this also being relayed to those in the streets through loud-speakers erected on the canopy of the theatre.

The directors and manager were warmly thanked for their generosity in allowing the use of the theatre, which entailed sacrificing the normal afternoon performance.

Money Grubbing

VISITING the Hendon Odeon at the beginning of London's War Weapons Week, I was inevitably reminded of that occasion 16 years ago when a clever exploiter aroused nation-wide protest by getting British territorials to escort an American film from the boat at Southampton and from Waterloo Station. For similar tactics to those which cost the late Jimmy Bryson his job were not only planned by manager Mark D. Freeman, but even received official blessing. The difference, of course, was that, whereas the 1925 affair was a film-advertising stunt, the Hendon "do" was a means of inaugurating the local drive for funds to beat the Boche.

A great crowd was attracted to the front of the hall by the presence there of a number of armoured vehicles, tanks, Bren-carriers, etc., a detachment of the local Home Guard and a loud-speaker van playing lively airs. Machine guns peeped out from the doorways of the building and an automatic rifle lay in pieces, for close examination, on a table in the foyer. At 6 p.m. the Mayor of Hendon, Alderman A. A. Naar, J.P., M.B.E., arrived and was snapped by assistant manager Jack Asher reviewing the guard of honour.

The local War Weapons Week committee had run a slogan contest in collaboration with the *Hendon Times*, and on the stage His Worship presented the prize—a Savings Certificate—to the winner. W. Spencer, who promptly roused the house to a high pitch of enthusiasm by passing on the award to 6-year-old Freddie Harrison, the local hero of a recent raid, whose fame for his exploit of dragging his two small sisters out from the ruins of his home after a direct hit has gone almost round the world.

This ceremony, which took less than half-an-hour in all, certainly gave the Week a grand send-off and put the Odeon right in the limelight.

Mr. Freeman has been showing a film of the Home Guard, made by a local amateur. The detachment recently won a trophy for their efficiency and the film has aided recruitment so well that they are now almost up to full strength.

SING AND LEND

Music Helps at York

Horace Pilling, from the Rialto, York, who as organist has the valuable support of manager J. X. Prendergast, put over an interesting interlude during their recent War Weapons Week. The slides were original parodies of popular songs such as "Roll in the Money," etc., to the tune of "Roll Out the Barrel," etc. Music included "Side by Side," "If I Only Had Wings," "Pack up Your Troubles," "The British Navy," "I've Got Sixpence," "The Quarter-Master's Stores," "Bless 'Em All," and "There'll Come Another Day."

Of course, this type of interlude depends entirely on the vocal community qualities of the audience, and is a safe venture for Northern cities, where vocal efforts are made with enthusiasm. I hear that Horace Pilling is becoming very popular with York audiences, who are quick to appreciate good music and performance.

C. W. O.

FOR JULY 7 RELEASES

Compiled by A. W. Owen

"THE NAVY STEPS OUT"
(RKO-Radio)

CERT. U. 8,172 ft. Reg. No. F.4011. Reviewed in KINE. April 10, 1941.
PUBLICITY.—One 6-sheet.
STARS.—George Murphy, Lucille Ball, Edmund O'Brien.
ATMOSPHERE.—Crazy romantic comedy, concerning the rivalry of a sailor and a Society youth for an attractive working girl
ORGAN.—"Plymouth noe" Overture, Ansell (Chappell), with adaptation from the piano-solo copy only or as non-sync.
NON-SYNC.—"Sea Sonz Medley," arranged Tennant (Hawkes), recorded on Decca-Brunswick K.625 by Jack Hylton and his Orchestra.

"THE RAMPARTS WE WATCH"
(RKO-Radio)

CERT. U. 7,627 ft. Reg. No. F.4013. Reviewed in KINE. April 10, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
ATMOSPHERE.—A documentary film story of German propaganda and sabotage in America, based on film records reaching back to 1914, exposing the biggest national attempt ever made to sap the morale of a continent.
ORGAN.—"Coriolanus" Overture, Beethoven (excerpts) (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.3638 by the London Symphony Orchestra, conducted by Bruno Walter

"COME, LIVE WITH ME"
(M-G-M)

CERT. A 7,766 ft. Reg. No. F.4023. Reviewed in KINE. April 24, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet
STARS.—James Stewart, Hedy Lamarr.
ATMOSPHERE.—Romantic comedy of the results of a marriage of convenience between a glamorous Viennese and a young American author, a fairy-tale of modern make-believe, with an effective musical score.
ORGAN.—"Caprice Viennois," Kreisler (Augener), using the violin solo-piano accompaniment and synchronisation with the solo recording by F. Kreisler on H.M.V. D.B.3050.
NON-SYNC.—As organ, using the violin solo and symphony orchestral accompaniment recorded on H.M.V. D.B.3252 by Ormandy and the Minneapolis Symphony Orchestra.

"HER FIRST ROMANCE"
(Pathé)

CERT. U. 7,060 ft. Reg. No. F.3851. Reviewed in KINE. February 27, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Edith Fellows, Wilbur Evans.
ATMOSPHERE.—Romantic comedy-drama with music and song, presenting a Cinderella story in a modern setting.
ORGAN.—"Fanity Fair," Light Overture, Percy Fletcher (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H. 1907 by the Regent Concert Orchestra.

"THE QUARTERBACK"
(Paramount)

CERT. U. 6,677 ft. Reg. No. F.3723. Reviewed in KINE. January 16, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Wayne Morris, Virginia Dale, Lilian Cornell.
ATMOSPHERE.—Collegiate romantic comedy-drama about twin brothers, a studious youth and a tough football player, one doubling for the other with success until they both fall in love with the same girl.
ORGAN.—"Sylvan Scenes" Suite, No. 4, "Cupid's Carnival," Percy Fletcher (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8903 by the London Palladium Orchestra.

"CONQUEST OF THE AIR"
(United Artists)

CERT. U. 6,378 ft. Reg. No. F.3072. Reviewed in KINE. May 23, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Laurence Olivier
ATMOSPHERE.—A cavalcade description of flying from the earliest days, including sequences from news-reels of many epoch-making flights and bombing episodes of modern times.
ORGAN.—"Royal Air Force March Past" (Walsh Holmes), Walford Davies, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia D.B.189 by Flight-Lieut. J. H. Amers and the Royal Air Force Band.

"BLONDIE PLAYS CUPID"
(Columbia)

CERT. U. 6,115 ft. Reg. No. F.3612. Reviewed in KINE. February 13, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Penny Singleton, Arthur Lake, Larry Simms.
ATMOSPHERE.—Domestic farcical comedy, being the further adventures of the "Bumstead" family, this time to the accompaniment of fireworks and dynamite and other hilarious slapstick episodes.
ORGAN.—"Cupid's Dance," Gung'l (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick F.1638 by the Underhaye Octette.

"LOVE, HONOUR AND OH, BABY!"
(General F.D.)

CERT. A. 5,379 ft. Reg. No. F.4001. Reviewed in KINE. April 10, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Wallace Ford, Kathryn Adams, Donald Woods.
ATMOSPHERE.—Romantic gangster comedy-melodrama of a young novelist who paid gangsters to bump him off because of his amnesia. He then recovers, but has many adventures before he can cancel his homicidal contract.
ORGAN.—"The Devil's Kitchen," from the "Faust" incidental music, Coleridge Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ recorded on Boosey-Hawkes B.H.1922 by the Regent Concert Orchestra.

MORGAN'S SLIDES Ltd.
STILL AT YOUR SERVICE
309, GRAY'S INN ROAD,
LONDON, W.C.1
HENRY M.
KNOWS HOW and WHEN
Phone: TERminus 2536-7.

COLTMAN'S FOR FRAMES

COLTMAN'S are specialists in the design and manufacture of artistic display cabinets and framed backgrounds made to suit the individual requirements of each theatre.

COLTMAN'S publicity is as attractive as it is forceful and forms part of the theatre's decoration—it is supplied for both current and advance features.

COLTMAN'S service includes frames for all parts of the theatre and a never-failing supply of publicity at an inclusive weekly charge—there is no initial outlay at all.

COLTMAN DISPLAYS LTD.,
Fairfield Works, Hounslow, Middlesex. Tel.: HOU. 3265-6.

KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

ASSISTANT Manager wanted; splendid opportunities available one exempt or over military age; state qualifications; top wages to right man.—T., Box 817, Kinematograph Weekly.

CHIEF Operator wanted at once; Western Electric and Kalee Eleven equipment; very comfortable permanent position, easy hours and high wages; safe area.—Write or wire, Manager, Sabrina Cinema, Tewkesbury.

WANTED, Chief Operator; wages £4; one matinee weekly, Sundays free; country kinema in safe area, near Derby; comfortable post for man over 35 or otherwise exempt; modern projection, A.C. arcs.—M., Box 810, Kinematograph Weekly.

CHIEF Operator wanted; over military age.—Apply, Rex Cinema, East Finchley, N.2.

SITUATIONS VACANT (cont.)

MANAGERESS wanted for small super kinema; safe area; state experience and salary required; applications will be treated in strictest confidence—S., Box £16, Kinematograph Weekly.

FIRST and Second Operators wanted; kinema safe area; 100 per cent. top wages.—State experience, U., Box 818, Kinematograph Weekly.

WANTED immediately, First and Second Operators for Cornish kinemas.—Write, Cinemas, 51, Victoria Street, Paignton.

WANTED, Operator, exempt military service, sufficient experience for third; permanency.—State age, particulars, wage required, Seebold, Rivoli, Worthing.

SITUATIONS VACANT (cont.)

KINEMA Operators and Assistants required immediately; permanent, comfortable positions; pleasant Lincs town, reception area; smart, intelligent men rapidly promoted assistant managers.—State details, age, wage required, to Director, Central Cinemas, Lincoln.

EXPERIENCED Second Operator required, exempt military service, for super-kinema in country.—Write, stating age, experience and what wages required, Manager, Rex Cinema, Haslemere, Surrey.

WANTED immediately, Second and Third Kine Operators; Western experience an advantage, but not essential; good wages; safe area; comfortable job.—Apply, Manager, Palace Cinema, Calne, Wilts.

SECOND Operator required—a good Third may suit.—Full particulars, age, and salary required, to Studio Cinema, Elstree, Herts.

SITUATIONS VACANT (cont.)

WANTED, Second and Third Operator, Electric Mirrophonic.—State age, experience, wages, Austin Pilkington's Theatres, [illegible] Road, Salisbury.

LONDON and South Coast Salesman required by first-class renting organisation; substantial commission and expenses.—V., Box 819, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, just over military age, married, life experience small hall, "super" and circ[illegible] stration, open to offer with possibilities [illegible] admin- only; A WORKER; ADAPTABLE in an[illegible] provinces A to Z knowledge, including practical [illegible] ergency. CAL and OPERATING ability; NOT A[illegible] ECTRI- HUSTLE when necessary; GOOD PERS[illegible] AID TO ABSTAINER; THOROUGHLY R[illegible] ALITY. FINEST CREDENTIALS; recommended [illegible] IABLE. able people; fidelity bond; MODERATE [illegible] repute. plus commission, preferred.—O., Box 812, [illegible] SALARY. graph Weekly. [illegible] nemato-

WANTED, Management first-class k[illegible]ema by first-class man; over military age; long [illegible] of varied experience; highest references; good pu[illegible]city and disciplinarian; used to big and small k[illegible]mas; 15 years present position, desires change; [illegible] active, good appearance and address.—P., [illegible]ox 813, Kinematograph Weekly.

CHIEF Operator in super desires change; age 38; 12 years in present position; W.E., H.T. arcs, rectifiers, stage, complete electrical maintenance; excellent reference; go anywhere.—Q., Box 814, Kinematograph Weekly.

CHIEF Operator-Electrician; over military age; 20 years' experience; good references; Sheffield, Doncaster district preferred. Best terms to W. Todd, 55, George Street, Low Valley, near Wombwell.

EXPERIENCED Chief Operator seeks position, anywhere; W.E., B.T.H. rectifiers, Plenum; excellent references; salary £5.—Operator, 18, Ritches Road, Harringay, London.

OPERATOR-Electrician, aged 36, seeks post; nine years' experience; used to Simplex, Kalee, Ernemann, Gaumont, etc., R.C.A. and B.T.H. sound, rectifiers, theatre maintenance; excellent references; small show preferred country or coast; what offers?—59, Sydney Road, West Ealing.

SOLO ORGANIST OPEN FOR OFFERS; WILLING TO ASSIST MANAGEMENT; OVER MILITARY AGE; EXP. IN ALL BUSINESS, VARIETY, ETC.—N., BOX 811, KINEMATOGRAPH WEEKLY.

ORGANIST, HIGHLY EXPERIENCED, EXEMPT, EXCEPTIONAL PERFORMER, SLIDE INTERLUDES, RHYTHM, VARIETY ACCOMPANIMENT, SEEKS ENGAGEMENT.—W., BOX 796, KINEMATOGRAPH WEEKLY.

KINEMA ORGANIST, KNOWN, YOUNG, BRILLIANT MODERN STYLE, DESIRES CHANGE; WOULD CONSIDER PALAIS ENGAGEMENT, ANYWHERE.—C., BOX 801, KINEMATOGRAPH WEEKLY.

SECRETARY-SHORTHAND-TYPIST seeks post; London only; film experience; salary 65s.—"F.," 30, Glebe Road, N.3.

THEATRE SEATS

FOR sale, 400 Tip-up Chairs; modern [illegible]pe, 16 springs, deep backs, upholstered brown velvet; nearly new.—Apply, W. Wiles, 126, Fitzwilliam Street, Huddersfield.

FOR SALE AND WANTED

OVER 3,000 LATEST PATTERN TIP-UP SEATS, FITTED WITH 16 SPRINGS, UPHOLSTERED IN GOLD, ALSO RED VELVET BACKS, 18-IN. DEEP, WITH ARM PADS AND GOLD STANDARDS; IN ADDITION, 2,000 FIVE-SPRUNG TIP-UP SEATS, STAGE CURTAINS AND METAL CURTAIN TRACKS.—GEORGE PALMER, 89, WARDOUR STREET, LONDON, W.1. GERRARD 4796.

For sale, complete Talkie Projector, consisting Kalee No. 5 mechanism, Mihaly soundhead and first stage amplifier; price £35; can be seen by appointment.—Trimmer, 59, Lincoln Road, North Harrow, Middlesex.

FOR sale, two H. and C.4 type Arc Lamp Mechanisms, both in good condition, price £10 each.—R., Box 815, Kinematograph Weekly.

E. G. TURNER
ALL-METAL SCREENS • BEST-LIGHT and SOUND
43-49, Higham St., Walthamstow, E.17
'Phone: LARKSWOOD 1061-2.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON						
Thur., June 5	11 a.m.	Own Theatre	Ten Shorts	M-G-M	_____	—
.. .. 5	11 a.m.	Own Theatre	Meet the Chump	G.F.D.	Hugh Herbert	—
.. .. 5	2.30 p.m.	Phœnix	Lady Hamilton	United Artists	Vivien Leigh	—
.. .. 5	10.30a.m.&2.30p.m.	Century	That Night in Rio	20th Century-Fox	Carmen Miranda	—
Fri., .. 6	11 a.m.	Own Theatre	Give Us Wings	G.F.D.	Little Tough Guys	—
.. .. 6	3 p.m.	G.B. Theatre	One Night in the Tropics	G.F.D.	Allan Jones	—
Mon., .. 9	11 a.m.	Own Theatre	Lucky Devils	G.F.D.	Richard Arlen	—
.. .. 9	3 p.m.	G.B. Theatre	The Man Who Lost Himself	G.F.D.	Kay Francis	—
Tues., .. 10	11 a.m.	Own Theatre	Where Did You Get that Girl?	G.F.D.	Helen Parrish	—
.. .. 10	3 p.m.	G.B. Theatre	The Lady from Cheyenne	G.F.D.	Lorretta Young	—
.. .. 10	2.30 p.m.	Phœnix	My Old Dutch	International F.R.	Gordon Harker	—
Wed., .. 11	11 a.m.	Own Theatre	The Leather Pushers	G.F.D.	Richard Arlen	—
.. .. 11	10.30 a.m.	Monseigneur	Escape Me Never	Equity British	Elisabeth Bergner	A
Thur., .. 12	2.30 p.m.	Phœnix	Atlantic Ferry	Warner	Michael Redgrave	—
Mon., .. 16	11 a.m.	G.B. Theatre	The Great Train Robbery	British Lion	Bob Steele	—
.. .. 16	2.30 p.m.	G.B. Theatre	Sis Hopkins	British Lion	Judy Canova	—
Tues., .. 17	11 a.m.	G.B. Theatre	Barnyard Follies	British Lion	Mary Lee	—
.. ..17	2.30 p.m.	G.B. Theatre	Behind the News	British Lion	Lloyd Nolan	—
Wed., .. 18	11 a.m.	G.B. Theatre	Petticoat Politics	British Lion	Roscoe Karns	—
.. .. 18	2.30 p.m.	G.B. Theatre	Citadel of Crime	British Lion	John Wayne	—
BELFAST						
Fri., June 6	10.45 a.m.	Classic	The Invisible Woman; Short	G.F.D.	Virginia Bruce	—
Tues., .. 10	10.45 a.m.	Classic	Nice Girl?; Short	G.F.D.	Deanna Durbin	—
Wed., .. 11	10.45 a.m.	Classic	One Night in the Tropics; Short	G.F.D.	Allan Jones	—
BIRMINGHAM						
Fri., June 6	10.30 a.m.	Scala	The Invisible Woman	G.F.D.	Virginia Bruce	—
Tues., .. 10	10.30 a.m.	Scala	Maisie Was a Lady	M-G-M	Ann Sothern	—
.. .. 10	10.30 a.m.	Forum	Topper Returns	United Artists	Roland Young	A
Wed., .. 11	10.30 a.m.	Forum	That Night in Rio	20th Century-Fox	Carmen Miranda	—
.. .. 11	10.30 a.m.	Scala	I'm Nobody's Sweetheart Now	G.F.D.	Dennis O'Keefe	U
.. .. 11	10.30 a.m.	West End	Turned Out Nice Again	United Artists	George Formby	U
Thur., .. 12	10.30 a.m.	Forum	Western Union	20th Century-Fox	Robert Young	U
.. .. 12	10.30 a.m.	Scala	Give Us Wings	G.F.D.	Little Tough Guys	—
CARDIFF						
Fri., June 6	10.45 a.m.	Odeon	The Invisible Woman	G.F.D.	Virginia Bruce	—
.. .. 6	11 a.m.	Olympia	Keeping Company	M-G-M	Frank Morgan	—
.. .. 6	11 a.m.	Empire	Topper Returns	United Artists	Roland Young	A
Mon., .. 9	10.45 a.m.	Odeon	Give Us Wings	G.F.D.	Little Tough Guys	—
Tues., .. 10	10.45 a.m.	Empire	Western Union	20th Century-Fox	Robert Young	U
.. .. 10	10.45 a.m.	Odeon	Nice Girl?	G.F.D.	Deanna Durbin	—
Wed., .. 11	10.45 a.m.	Odeon	One Night in the Tropics	G.F.D.	Allan Jones	—
.. .. 11	11 a.m.	Empire	Turned Out Nice Again	United Artists	Groege Formby	U
Thur., .. 12	10.45 a.m.	Odeon	The Leather Pushers	G.F.D.	Richard Arlen	—
GLASGOW						
Fri., June 6	11 a.m.	Own Theatre	Sleepers West	20th Century-Fox	Lloyd Nolan	U
.. .. 6	10.45 a.m.	Paramount	The Invisible Woman	G.F.D.	Virginia Bruce	—
.. .. 6	10.45 a.m.	La Scala	Keeping Company	M-G-M	Frank Morgan	—
Tues., .. 10	10.45 a.m.	Paramount	Nice Girl?	G.F.D.	Deanna Durbin	—
.. .. 10	10.45 a.m.	Picture House	That Night in Rio	20th Century-Fox	Carmen Miranda	—
Wed., .. 11	10.45 a.m.	Paramount	One Night in the Tropics	G.F.D.	Allan Jones	—
.. .. 11	11 a.m.	La Scala	My Old Dutch	International F.R.	Gordon Harker	—
.. .. 11	10.45 a.m.	Regent	Maisie was a Lady	M-G-M	Ann Sothern	—
.. .. 11	10.45 a.m.	Savoy	Topper Returns	United Artists	Roland Young	A
Thur., .. 12	11 a.m.& 2.30 p.m.	Own Theatre	Western Union	20th Century-Fox	Robert Young	U
.. .. 12	10.45 a.m.	Paramount	The Leather Pushers	G.F.D.	Richard Arlen	—
LEEDS						
Fri., June 6	10.45 a.m.	Tower	Sleepers West	20th Century-Fox	Lloyd Nolan	U
.. .. 6	10.45 a.m.	Odeon	The Invisible Woman	G.F.D.	Virginia Bruce	—
Mon., .. 9	10.45 a.m.	Odeon	Give Us Wings	G.F.D.	Little Tough Guys	—
Tues., .. 10	10.45 a.m.	Tower	Western Union	20th Century-Fox	Robert Young	U
.. .. 10	10.45 a.m.	Odeon	Nice Girl?	G.F.D.	Deanna Durbin	—
.. .. 10	10.45 a.m.	Scala	Topper Returns	United Artists	Roland Young	A
Wed., .. 11	10.45 a.m.	Odeon	One Night in the Tropics	G.F.D.	Allan Jones	—
Thur., .. 12	10.45 a.m.	Odeon	The Leather Pushers	G.F.D.	Richard Arlen	—
.. .. 12	10.45 a.m.	Tower	Maisie was a Lady	M-G-M	Ann Sothern	—
LIVERPOOL						
Fri., June 6	10.45 a.m.	Paramount	The Invisible Woman	G.F.D.	Virginia Bruce	—
.. .. 6	10.45 a.m.	Majestic	Keeping Company	M-G-M	Frank Morgan	—
.. .. 6	10.45 a.m.	Trocadero	Turned Out Nice Again	United Artists	George Formby	U
Mon., .. 9	10.45 a.m.	Paramount	Give Us Wings	G.F.D.	Little Tough Guys	—
Tues., .. 10	11 a.m. & 2.30 p.m.	Own Theatre	Western Union	20th Century-Fox	Robert Young	U
.. .. 10	10.45 a.m.	Paramount	Nice Girl?	G.F.D.	Deanna Durbin	—
Wed., .. 11	11 a.m.	Forum	That Night in Rio	20th Century-Fox	Carman Miranda	—
.. .. 11	10.45 a.m.	Paramount	One Night in the Tropics	G.F.D.	Allan Jones	—
.. .. 11	10.45 a.m.	Majestic	Maisie was a Lady	M-G-M	Ann Sothern	—
.. .. 11	10.45 a.m.	Scala	Topper Returns	United Artists	Roland Young	A
Thurs., .. 12	10.45 a.m.	Paramount	The Leather Pushers	G.F.D.	Richard Arlen	—
MANCHESTER						
Fri., June 6	10.45 a.m.	Odeon	Sleepers West	20th Century-Fox	Lloyd Nolan	U
.. .. 6	10.45 a.m.	Gaumont	Maisie was a Lady	M-G-M	Ann Sothern	—
Mon., .. 9	10.45 a.m.	Odeon	Give Us Wings	G.F.D.	Little Tough Guys	—
Tues., .. 10	10.45 a.m.	Odeon	Nice Girl?	G.F.D.	Deanna Durbin	—
.. .. 10	10.45 a.m.	Deansgate	That Night in Rio	20th Century-Fox	Carmen Miranda	—
.. .. 10	11 a.m.	Theatre Royal	The Terror	Ben C. Gibbs, Ltd.	Wilfrid Lawson	—
.. .. 10	10.45 a.m.	Gaumont Palace	Turned Out Nice Again	United Artists	George Formby	U
Wed., .. 11	10.45 a.m.	Odeon	The Invisible Woman	G.F.D.	Virginia Bruce	—
Thur., .. 12	10.45 a.m.	Deansgate	Western Union	20th Century-Fox	Robert Young	U
.. .. 12	10.45 a.m.	Odeon	The Leather Pushers	G.F.D.	Richard Arlen	—
NEWCASTLE						
Fri., June 6	10.45 a.m.	Odeon	The Invisible Woman	G.F.D.	Virginia Bruce	—
.. .. 6	10.45 a.m.	Essoldo	Maisie was a Lady	M-G-M	Ann Sothern	—
Mon., .. 9	10.45 a.m.	Odeon	Give Us Wings	G.F.D.	Little Tough Guys	—
Tues., .. 10	10.45a.m.& 3p.m.	Own theatre	Western Union	20th Century-Fox	Robert Young	U
.. .. 10	10.45 a.m.	Odeon	Nice Girl?	G.F.D.	Deanna Durbin	—
Wed., .. 11	10.45 a.m.	Odeon	One Night in the Tropics	G.F.D.	Allan Jones	—
.. .. 11	10.45 a.m.	Queen's	Turned Out Nice Again	United Artists	George Formby	U
Thur., .. 12	10.45 a.m.	Odeon	The Leather Pushers	G.F.D.	Richard Arlen	—
NOTTINGHAM						
Fri., June 6	10.30 a.m.	Carlton	The Ghost Goes West	British Lion	Robert Donat	A
.. .. 6	10.45 a.m.	Ritz	The Invisible Woman	G.F.D.	Virginia Bruce	—
Mon., .. 9	10.45 a.m.	Scala	Lucky Devils	G.F.D.	Richard Arlen	—
Tues., .. 10	10.45 a.m.	Ritz	Nice Girl?	G.F.D.	Deanna Durbin	—
Wed., .. 11	10.45 a.m.	Ritz	One Night in the Tropics	G.F.D.	Allan Jones	—
Thur., .. 12	10.45 a.m.	Ritz	Lady Eve	Paramount	Barbara Stanwyck	U
.. .. 12	10.45 a.m.	Scala	Where Did You Get that Girl?	G.F.D.	Helen Parrish	—
SHEFFIELD						
Fri., June 6	10.45 a.m.	Cinema House	Lady Eve	Paramount	Barbara Stanwyck	U
Tues., .. 10	10.45 a.m.	Cinema House	Silver Blaze	Ambassadors	Arthur Wontner	U
.. .. 10	10.30 a.m.	Union Street	That Night in Rio	20th Century-Fox	Carmen Miranda	—
Wed., .. 11	10.45 a.m.	Cinema House	Keeping Company	M-G-M	Frank Morgan	—
.. .. 11	10.45 a.m.	Regent	Topper Returns	United Artists	Roland Young	A
Thur., .. 12	10.30 a.m.	Union Street	Western Union	20th Century-Fox	Robert Young	U
.. .. 12	10.45 a.m.	Cinema House	The Invisible Woman	G.F.D.	Virginia Bruce	—

INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. Twentieth Century-Fox.
4. Tabulated Trade Shows. Classified Advertisements.

	PAGE
British Lion Film Corpn., Ltd.	1
Coltman Displays, Ltd.	2
General Film Distributors	i-xxiv
Girosign, Ltd.	22
International Film Renters	6
Morgan's Slides, Ltd.	23
Moy-Omnia	21
Paterson, Ltd.	22
Pool Carbons	22
United Artistes Corpn., Ltd.	7-9
Turner, E. G.	24

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS L[illegible], W.C.2
June 5, 1941